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CITY ON A HILL

University of California, Santa Cruz—19 May 1983—Volume 16, Issue 28

An Introduction to Bettina Aptheker (p. 20)

#3 This is the third in a series of connecting ads.

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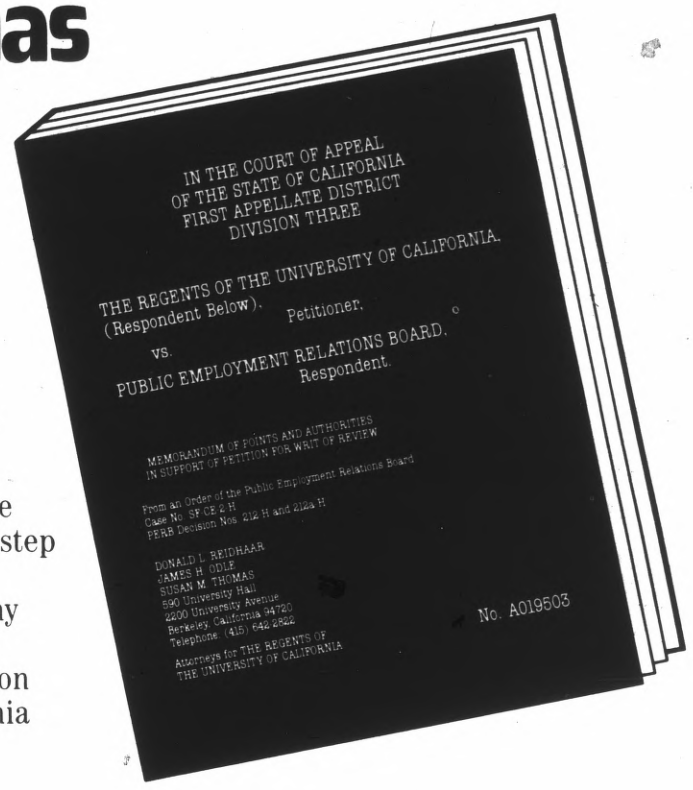
IN THE COURT OF APPEAL
OF THE STATE OF CALIFORNIA
FIRST APPELLATE DISTRICT
DIVISION THREE

THE REGENTS OF THE UNIVERSITY OF CALIFORNIA,
(Respondent Below),
Petitioner,
vs.
PUBLIC EMPLOYMENT RELATIONS BOARD,
Respondent.

MEMORANDUM OF POINTS AND AUTHORITIES
IN SUPPORT OF PETITION FOR WRIT OF REVIEW

From an Order of the Public Employment Relations Board
Case No. SF-CE-2-H
PERB Decision Nos. 212-H and 212a-H

DONALD L. REIDHAAR
JAMES H. ODLE
SUSAN M. THOMAS
590 University Hall
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Attorneys for THE REGENTS OF
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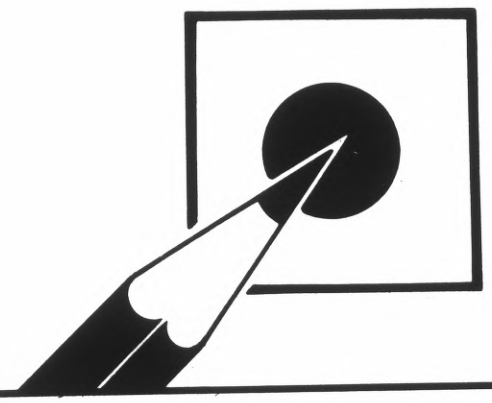

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GAU

"The people must have something good to read on a Sunday."

—The Clash

NEWS ON THE MARCH

HEADLINE OF THE WEEK: NIGHT OF THE ONE HANDED BOWLER, San Jose *Mercury*, May 17, 1983.

FROM RUSSIA, WITH EXPERTS: "With these new weapons," a Syrian Foreign Ministry official said to an American acquaintance, "things will be different next time"—meaning the Syrian Air Force will not be humiliated again by the Israelis, as it has been in the past. The SAM-5 anti-aircraft missiles have been installed in Western Syria by the Soviet Union and are being manned by Soviet experts. "It can't have been easy for Moscow to watch the Israeli's American gear outperform the Syrians' Russian gear—even though they knew, as we do, that part of the problem was Syrian incompetence," a European envoy said. "What would their clients say? So they sent in the SAM-5s, but only on the condition that they would be manned by Soviet experts."

ROBOTS GET THE NOD, WORKERS GET THE SHAFT: A three-day meeting of the Business Council in New York City ended with the Council warning that many laid-off workers will not be rehired even if the economy improves. Executives from such corporations as American Telephone and Telegraph, General Motors, General Electric, and Ford met with several senior government officials, including Secretary of State George P. Schultz, Defense Secretary Caspar Weinberger, and Director of the Office of Management and Budget David Stockman, to discuss the corporations' reluctance to rebuild the workforce because using automation is cheaper. "Let's say we won't modernize and raise our productivity," said Willard Butcher, chairperson of the Chase Manhattan Bank. "Then you'll have no employment at all."

THE BLACK VOTE: The Reverend Jesse Jackson and the Southern Crusade of Operation PUSH (People United to Serve Humanity) began a Black voter registration drive Monday in hopes of registering two million eligible Black voters. This could mean, Jackson said, retiring some Democratic members of Congress who vote with the Republicans and putting more Blacks into elected offices. The outcome of the voter drive could help determine whether a Black will run for president in 1984. Jackson said he is "personally considering" running for the office but that it was "too early" to announce whether he would run.

CALLING DR. DEUK: Governor George Deukmejian, in his campaign to cut state spending, has proposed a Public Health Block Grant for the state's 1983-84 budget. This proposal would distribute the monies for nine major health programs currently funded at the state level to the county level in an attempt to save state money and provide counties with more flexibility and authority. Opponents of the block grant proposal and many experts believe that the quality of health care would deteriorate and the cost of health care to taxpayers and the government would increase.

BANNING ABORTIONS? The proposed amendment to the US Constitution which would give state governments the right to outlaw abortion, some types of birth control pills, and IUDs will be voted on by the full Senate soon. The amendment known as the "States' Rights Amendment," grants results in a split among states, with some outlawing abortions and others maintaining the Supreme Court's 1973 decision that made abortions legal. This amendment banning abortions would still be binding even when the woman's life or health is endangered by the pregnancy.

Bio Tech Corporation On Campus

by A. J. Fields

Cooper Laboratories, Inc., the manufacturer of toothbrushes, extended-wear contact lenses, and pharmaceuticals, would like to set up shop at UCSC. Cooper Lab's Vice President for Research & Development, Marshal Bautz, met with Bill Doyle, dean of the division of natural sciences, and Chancellor Sinsheimer this past Friday to discuss the company's proposal to start a biomedical research lab on campus.

Initially, Cooper Laboratories asked to use existing lab space. Since there is none available, they proposed to build an approximately 100 square foot temporary structure to house five Phds and their equipment, according to Chancellor Sinsheimer. UCSC would then either receive rent or be given the building when Cooper vacated.

Although Cooper asked the chancellor not to give specifics about the work they want to do here, he did say it would be related to the development of two pharmaceutical products. In 1982, Cooper Laboratories gained exclusive rights to the genetic engineering production technique for a human plasma protein that is believed to be effective in preventing the loss of lung function caused by emphysema.

Doyle met with several science faculty last Sunday to get their opinions on Cooper's proposal. According to faculty members, the response was mixed. Apparently some thought it would be a good opportunity for healthy interaction between UCSC researchers and industry, while others feared there would be no interaction because of the applied nature of Cooper's research.

"Yes, there could be useful interaction," said Chancellor Sinsheimer. He also agreed that exposure to industry now, on a small scale, could serve to help determine if a Research and Development Park would work here. He said, however, that Cooper's decision to come to UCSC is not contingent on whether the R&D Park is approved. "Maybe they like being in Santa Cruz," he said. If the R&D Park were approved, the Chancellor believes that Cooper wouldn't hesitate to move in, and that it would bring a diversity of enterprise to the park.

Despite these concerns, the biggest hurdle the Cooper Laboratories proposal faces is time. Cooper would like to start building right away. "There is an urgency for them to get work going in order to facilitate their raising venture capital," Sinsheimer said. He added, however, that "It seems rather unlikely that we could do this on the time schedule they ask." He added that it also seems unlikely that the Board of Regents would give approval that quickly.

Cocoanut Grovers Start Talking Union

by Richard von Busack

The Cocoanut Grove is one of Santa Cruz's largest employers. Located next to the Boardwalk on the beach in Santa Cruz, the Grove's 70-plus staff of cooks, bartenders, dishwashers and waitpersons host more than a hundred different functions a year ranging from big band to rock concerts, from wedding receptions to the weekly Sunday brunch. This week, however, the Grove's staff has something else cooking: an attempt to unionize through the Hotel and Restaurant Employees Union (HERE), Local 483.

At two separate locations in the area last week, some 50 members of the Grove staff attended hearings held by the National Labor Relations Board. At present, 67 members of the Grove staff and seven workers at Wellington's Restaurant have signed pledge cards indicating their willingness to be represented by Local 483. Opposing them is the Seaside Company, owner of Wellington's, the Grove, and the Boardwalk. Representing the Seaside company is the law firm of Littler, Mendelson, Fastiff, and Tichy, a labor relations firm from San Jose.

The Grove's management is arguing that the permanent workers there are under the same jurisdiction as employees of the Boardwalk, whose numbers swell during the tourist season to as much as 500 seasonal workers. Alan Carlson, one of the lawyers representing Seaside, said, "Our position is that the Boardwalk and the Cocoanut Grove are one entity." If this proved true, the Grove employees would not be able to unionize with HERE.

In interviews and during testimony, many Grove employees denied that the Boardwalk and the Grove were one and the same thing. "When I transferred from the Boardwalk to the Grove," said Linda Hooper, "there was a lot of paperwork. The uniforms were different—there was even a new employee name tag. It's all separate bookkeeping." Joanie Ward, a spokesperson from Local 483, agreed. "We have made it perfectly clear that we are representing professional workers...not the temporary workers and students the Boardwalk hires during the summer."

Photo by LINDA HOOPER

Joanie Ward, Local 483 representative

Ward believes that the Seaside company is trying to stall the union so as to demoralize the Grove workers. Ward, who describes the Seaside's councilors as "the third best union-busting team in the country," says that management will "try to draw this out until the workers lose hope...if there's one thing that Littler, Mendelson, Fastiff, and Tichy do well, it's to stall." Lawyer Carlson denied this. "What we are trying to accomplish is fair representation for all Boardwalk employees," he said.

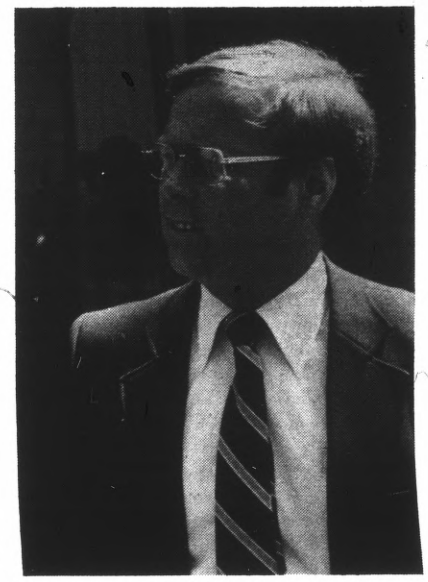
Certainly the vast majority of Grove employees believe that at this point there has been no representation of their interests. "I've been working here for two years without a raise," said one employee who asked not be identified. "You tell me why we want a union." Others stressed the lack of benefits and job security for workers at the Grove. Bartenders there are paid several dollars an hour less than those at union bars in the area. Moreover, because of the wide variety of functions held at the Grove, workers there have sometimes worked extremely long shifts—sometimes lasting 16 hours.

The two hearings, one held last Wednesday at City Hall and the second held at the Aptos library, focused on the blurred definition between where the Boardwalk stops and the Grove begins, rather than grievances. Seaside Company Food Services director Ted Whiting was on the witness stand for nearly four hours during the first session. He testified that the Grove functions as an extension of the amusement park, especially during so-called "beach parties" where fast food and soft drinks are served to visitors of the Boardwalk. Whiting also said that Boardwalk employees frequently crossed over to work at the Grove.

Linda Minvielle, a waitress at the Grove, testified that she had never seen Boardwalk employees at the Grove during her two years of employment except during a recent hectic Grove brunch where Boardwalk employees were recruited as busboys. "When I was hired," Minvielle said, "I was told that we and the Boardwalk were separate organizations. They said that they would be paying us union scale because they didn't want a union. They were planning to start the Sunday brunches, which they said would attract a different sort of crowd than the Boardwalk attracted."

Harold Taylor, a cook in the Grove kitchen, stressed that unlike most of the Boardwalk employees, specialized training was necessary for a job in the Grove kitchen. "Most of the people hired in that kitchen have worked in professional restaurants... The Grove is a place where you can be served by professionals."

Final judgement on whether or not the Grove employees will be legally able to organize is not expected immediately. After transcripts of the week's hearings are prepared for the National Labor Relations Board's (NLRB) regional headquarters in Oakland, lawyers on both sides will file briefs commenting on the hearings. The Seaside lawyers are confident that this procedure will only take a few weeks, but representatives of the union are skeptical. "One thing's for certain," Joanie Ward said. "It won't be soon. And that's their [Seaside's] cup of tea." If the NLRB approves, the employees of the Cocoanut Grove could be allowed by August to vote on whether or not they will be unionized.



Seaside Company Food Manager Ted Whiting

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Priorities on the Hill

Computer Engineering

by David Keenan

University of California students may soon have the opportunity to study computer engineering at the Santa Cruz campus. A proposal to initiate such a program is currently awaiting approval by the UC systemwide office at Berkeley.

William Doyle, dean of natural sciences at UCSC, said recently that he expects to hear from the University President's office shortly about the proposal. "I think it's a 90 to 95 percent chance that it will be approved," said Doyle. The odds are good for approval because, according to Doyle, systemwide realizes they did Santa Cruz a major disservice by not allowing the campus to develop applied science programs early on in its history.

Doyle believes that a computer engineering program will be a welcome addition to the campus. "Technology was always a part of this campus's plans," he said. "The problems raised by computer technology are intellectually challenging and therefore are appropriate to this university."

If it is approved, the program will bring 200 new undergraduates and 35 graduate students to the Santa Cruz campus. The proposal calls for $4,375 million to be spent on a new visual arts building, renovation of the Applied Sciences building, and new computer equipment.

According to Doyle, constructing a new visual arts building is one of the most important parts of the proposal. The computer engineering program will be housed in areas of the Applied Sciences building currently being used as art studios and graphic arts rooms. The new building will be used to house these displaced activities. "I see this as the best chance the campus has to get funding for a new arts facility," said Doyle.

Doyle believes the Applied Sciences building is an inappropriate place for art students. "They need as good a research environment as science students. This will be an opportunity for us to construct space for them that has natural lighting and is appropriate for their needs," said Doyle.

Dennis Heekin, a fifth year art graduate student, disagrees. Heekin is a member of the committee overseeing the proposal for the new building. He believes that the art department is going to be shortchanged. "I'm excited about the new building, but it will have only half the space that we are currently using," said Heekin. "I think that this new program is being put in at the expense of the fine arts."

According to Heekin, the ceramics and photography portions of the art department recently suffered major funding cuts. He would like to see the same emphasis that is put on computer science programs applied to the arts. "Students are being turned away from art classes, materials are in short supply, while at the same time a whole new program for computer science is being proposed. Let's improve what we have instead of adding new things. Frankly, I question the mentality of the people behind this thing."

Some critics are asking how the university can afford a new program at a time when fees are rising. Doyle says the two issues are not connected. "Fees will go up $191 next year regardless of whether or not a computer engineering program is approved," he said. "You could look at it from the point of view that if fees are going up anyway this campus might as well get something for them. In addition, quite a bit of the funding will be from industry and private endowments."

The new visual arts facility will cost an estimated $1.57 million. $670,000 will come from private donations, with the remainder being funded by the regents. The proposal also calls for $605,000 for renovation of the Applied Sciences building; state funds will cover the cost.

The timetable for the program calls for the visual arts facility to be completed in late 1983 or early 1984. The Applied Sciences building will be altered upon completion of the new arts building. The first engineering students are slated for admission in the fall of 1984. The proposal calls for 15 new faculty members by 1987, with five new teaching assistant positions opening up.

A new computer engineering program will affect several other current boards of study here at UCSC, including physics, mathematics and information sciences. "The engineering students will be required to take almost two years of mathematics and a good slug of physics. This will affect the workload of the mathematics and physics departments," said Doyle. According to Doyle, the two boards are working with him to determine the extent of this increased work load; they will require additional resources to meet the greater demand.

The information sciences board will also be affected, but in a different manner. Doyle believes that many of the current CIS courses may be renamed and taught by the new computer engineering faculty. This will enable the existing faculty to concentrate more on theory and software courses and leave the hardware courses to the computer engineering instructors.

Another issue the proposal raises is access to computer equipment by the campus community. The existing computer facility is currently overloaded, with students and faculty competing for computer time. One solution calls for the new equipment slated for use by the computer engineering program to be placed in the Applied Sciences building. Doyle would like to see the existing computer facility used for word processing and general campus access. The new equipment would be used primarily by CIS students. He hopes this would take some of the pressure off the current facility.

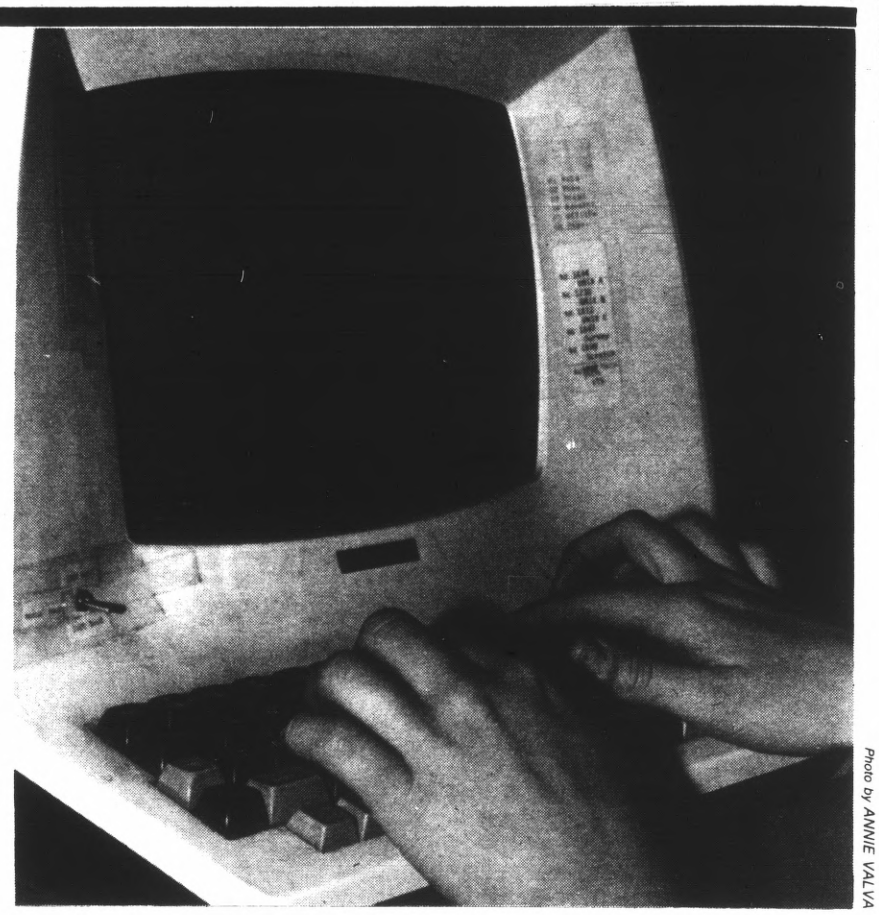

Photo by ANNIE VALVA

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UCSC's College Nine

Modern Accomodations

by Steve Cole

What's happening to College Nine—that collection of vans, RV's, and old school buses sitting in the East Remote parking lot? It was the only place on campus where a year's rent was a $24 parking sticker, and where the residents were threatened with evictions, fines, and vehicle impounding if they didn't clear out by March 21.

College Nine still lives, and having suffered none of the above disasters, is thriving again. Prodded into action by a handful of concerned students, the administration has recognized the need for an alternative to campus housing and is working in cooperation with these students to build a camper park at an estimated cost of $200,000.

The search for an alternative living facility was initiated last quarter by College Nine residents Matt Miller and Carlos Soria. They proposed building a vehicle sleeping area behind Kresge College next to the north remote parking lot. Under their plan, the facility would feature composting toilets, solar-heated showers, and a communal kitchen.

A survey was developed by Miller, Soria and Campus Housing director Jerry Walters, as requested by the administration, to assess the potential use for a facility where sleep-in vehicles could park and serve as an alternative to conventional on-campus housing. The survey was distributed on March 18 to 2108 students. Five hundred and forty-three completed surveys were returned, a 27 percent response.

Of the respondents, 73 percent believe the park is an appropriate solution to the housing demand, and 37 percent would consider living there. Low rent was the number one reason for wanting to live in the park, followed by the alternative lifestyle and privacy it afforded. The average suggested rent was $50 per month.

Prompted by the positive survey results, Campus Facilities made a preliminary layout and design for a facility that would accommodate 50 vehicles. Their initial cost estimate is $200,000. Walters began investigating funding, and found possible sources in a regents' loan, a Short Term Investment Program (STIP) loan, and registration fees.

"The survey established the demand, and the need is greater than I anticipated," said Walters. "Financing is the key but it will be difficult to find. The project needs some outright debt-free money but I don't know where we'll get it."

Finding the funds and keeping the rental fees low are not the only problems facing College 9. Site plans and building designs must first be approved by the University Planning Committee; then Chancellor Sinsheimer must give final approval to the project before construction can begin.

Photo by KARIN VICTORIA

Director of Student Services Bruce Moore says he hopes to get the green light to start building the camper park in mid-July. "We need to know the cost and locate a fund source before we recommend it to the chancellor," he said. "The issue for me is what we have to give up financially to make the project work."

The major barriers between administration and student agreement on the project are the size of the facility, the type of vehicles it will accomodate, and the amenities it will provide. Moore says that $50 rent is not feasible right now, but the administration is trying to scale the project to the student's pocketbook. "The final decision won't be made by students, but we are encouraging them to submit their ideas for the project," he said. "I don't want to build this and then find out it's not what the students want."

Of the handful of students involved in the camper park project, the most active are Colin Scott and Mya Hanson, both environmental studies majors. "We're working to lower costs and make sure the appropriate technology is applied," said Scott.

Both Scott and Hanson have applied for research grants and office space to enable them to continue working with the project through the summer. They are currently helping with site selection and building design and will make recommendations to a landscape architect who will be hired to make the final layout.

"We want solar water heating, solar space heating, grey-water retrieval and filtering, and a possible aqua-culture sewage facility of gas heat, a septic tank, and low voltage electricity," said Hanson. "They're quoting $80 to $160 per month for two showers, two sinks, a gravel lot, and an outdoor cooking area. I think if they built these minimum facilities and charged $80, people would still live in the east remote parking lot."

At a recent project meeting students and administrators agreed to let the original timetable slip back, which means the facility won't be ready until next winter quarter at the earliest. "We needed the delay so we can get more input into the project," said Scott. "Everyone is committed to seeing it go through and we fully expect the facility to be built."

Photo by ANNIE VALVA

Santa Cruz Action Network

Political Organizing With the SCAN Plan

by Mark K. Cassell

It's hard to find enough time to work for even a few of the many local causes and campaigns, and just to keep up on all the progressive issues and organizations in Santa Cruz you need SCAN.

The 300 plus members of the Santa Cruz Action Network (SCAN) help progressive causes, start new ones, and provide information for the public about current issues and how to become involved in them.

Dee Hansch, an organizer for the group, said, "The purpose of SCAN is to provide information to people and to promote grassroots democratic action in the community." SCAN also helps in "mobilizing general public support for a specific issue."

Hansch called the organization an "overall coordination of activists in our community." With members active in many progressive causes such as the South Africa divestment initiative and Jobs With Peace, SCAN assists those groups by sharing information and opening up communication lines between them.

> *"SCAN gives elected officials a better handle on all the issues in the community. It's extemely effective at connecting people who are working on various issues."*

SCAN members with experience working on local issues often help groups with fundraising ideas, petition signing, and planning events.

"What it comes down to," Hansch said, "is trying to make communication smoother. We have information on how to leaflet, or the best way to get petitions signed."

SCAN also publishes a monthly newsletter to give people a better understanding of what is going on in the community and to help develop interest in new issues and concerns. The newsletter deals with such topics as funding for Beach Flats social programs, domestic violence, cable television, and the proposed Research and Development Park at UCSC. It also discusses local progressive campaigns, what they're doing, and how to contact them.

In addition to improving communication between groups, SCAN also creates public support for specific issues by holding forums and informational meetings. In November SCAN sponsored a packed forum at the Louden Nelson Center on the proposed Research and development Park. Over 350 people showed up to hear Chancellor Robert Sinsheimer and other panel members discuss the proposal and answer questions.

Last month, SCAN directed its efforts to informing the public about the issues surrounding cable television. A number of public meetings and forums were held in which county supervisor Gary Patton and city councilmember Mike Rotkin spoke with the public about the future of cable television in Santa Cruz. Both the city and county are negotiating with Group W, the current cable franchise holder, for a 15-year contract.

SCAN is currently focusing its attention on the June county budget hearings. "We hope to organize various groups which are threatened to be cut, into a block," said Hansch, "so that during the meetings they won't be fighting against each other, but for each other."

By organizing those groups, Hansch believes the county will provide more money for all of them. Also, she hopes SCAN's efforts will help build unity between the different organizations.

According to Rotkin, "SCAN enables elected officials in the city and county to have a better handle on all the issues in the community. It's extremely effective at connecting people who are working on various issues."

The newsletter, the public forums, and the organizing have proved extremely effective in coordinating information and resources between progressive groups. The next step, Hansch says, is getting everyone in the community involved. "Right now we're concentrating on different progressive groups," she said. "But our next step is to try to get more of the public actively interested in SCAN and in the progressive groups we're working with."

On Saturday, May 21, SCAN is holding a conference from 10am to 1pm at Santa Cruz High School. Harry Boyte, an authority on citizen action movements and author of *Backyard Rebellion*, will be the keynote speaker. In addition, there will be several workshops on the June budget hearings, and on community organizing skills.

"Everyone is encouraged to come," says Hansch. "It will give people the opportunity to find out some 'how to' skills in organizing and becoming involved."

Looking ahead, Hansch said SCAN is planning to work on housing and energy issues. In addition, it is focusing on the November election. "We plan to work as an information sharing tool for the fall campaigns and work especially hard to retain the progressive majority on the city council and the county board of supervisors." ✔

For further information about SCAN and its activities call Dee Hansch at 458-9425. The SCAN office is located at 1827 Soquel Ave., Santa Cruz.

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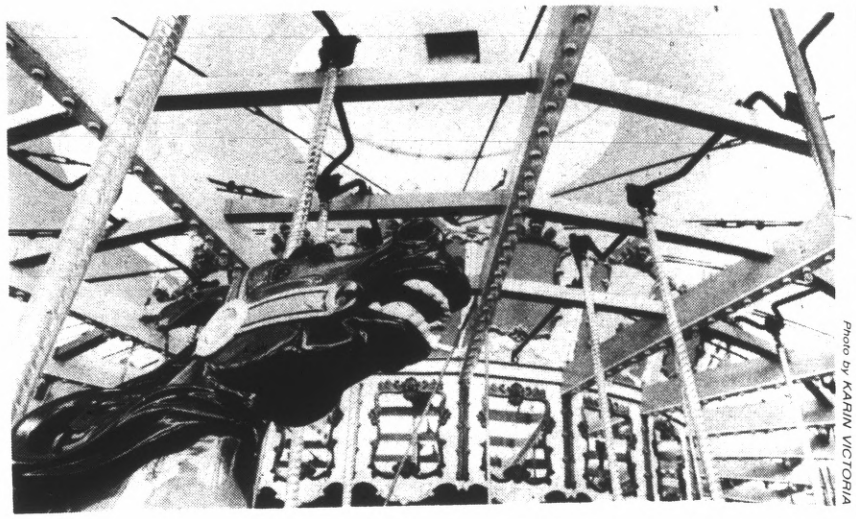


Photo by KARIN VICTORIA

Humanity And the Budget Ax

Santa Cruz City Schools Superintendent Dale Kingsley said that the district was being "humane" when it announced this week that it was laying off 30 employees.

The layoffs are the result of federal and state cuts to the district that reach a total of $66,000. The majority of these funds were to be used for instructional aid to low income students.

"We still have the potential for further cuts," Kingsley said. He cited the district's libraries, building maintenance, transportation, and food services as the next places that the budget ax might fall.

If the superintendent has any problem deciding how to make the next round of cuts, perhaps he could ask the man responsible for them. Howard Jarvis, a co-author of Proposition 13, will be speaking in Santa Cruz Friday night at the Elks Lodge.

A Good Sign

Petitions are currently circulating on campus and in Santa Cruz that would place an initiative on the November ballot to force the city to withdraw its money from banks investing in South Africa.

The Campaign for Responsible Investment is organizing the initiative drive. Daniel Hersh, spokesperson for the group, said, "The ordinance would require the city to take into account the ethical, social, and economic impact of their investments and try to make investments that provide jobs and housing for the city."

Similar initiatives have passed in Philadelphia, Davis, Berkeley, and Grand Rapids, Michigan.

Over 1500 signatures have been gathered so far, and Hersh believes that with a few more volunteers, the required 4000 names will be obtained by next month.

People interested in working on the initiative can contact the Campaign for Responsible Investment at 425-1769.

One Not So Big Union

Last week the staff at Cabrillo Convalescent Hospital voted to join the Hospital and Institutional Workers Union, Local 250. The workers said they took this action because of sudden cuts in wages, vacation time, and accumulated sick leave that have been instituted since Jewell Corporation took over the business last October.

"We were being exploited and we're tired of it," Cabrillo employee Dennis Rains said. As for the decision to join the union, he said, "We are doing things we never thought we could do. We are taking control of our lives."

As soon as the administration at Cabrillo was aware that workers were preparing to unionize, anti-union letters appeared with paychecks. Workers said they became afraid to speak openly about a union for fear of their jobs. The vote to unionize passed by a two to one margin, with 39 workers supporting the union and 18 against.

Star Witness Fades

Former Santa Cruz police officer Mark Cattani finished his testimony for the prosecution Tuesday in the trial of former officers charged with assault and police brutality. He proved to be somewhat less than an ideal witness, even though assault and police brutality charges against him were dropped after he agreed to plead no contest to a conspiracy charge and testify for the prosecution.

Under cross-examination by defense attorney Bill Glass, Cattani said he had changed his original innocent plea after the district attorney and his own lawyer convinced him that he was a part of an "understanding" that transients were to be run out of town. Other factors in his decision, he said, were that he could not afford a defense lawyer and his father was near a nervous breakdown over the case.

But in testimony this week he denied that the conspiracy was limited to a few officers. Rather, he said it was an understanding that ran throughout the force from the top on down and was supported by the local business community. Cattani said at one point, "As my superiors told me to do something, I followed orders."

While Cattani spoke under cross-examination about following orders, prosecutor Ralph Boroff muttered, "That's what they said at Auschwitz."

The remark drew a flurry of angry response from the defense attorneys, who asked that Boroff be sanctioned by the court. Judge Donald May restored order by cautioning Boroff and calling a break. Boroff is expected to call witnesses early next week. After this, the defense will present their side. ✔

VOTE IN THE SPRING ELECTION MAY 16-26

Undergraduate students should have received a ballot in their college mailbox to vote on a "Student Union" and to elect a Student Body President's Council (SBPC) Representative.

The SBPC Candidates are:

Michael Ross

In 3½ years at UCSC, I've worked on the Reg Fee Committee, the Student Coalition Against the Draft, and Leviathan. I'm committed to:

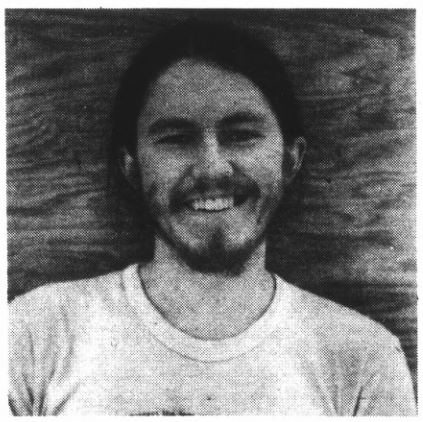
—fighting for Financial Aid and low student fees
—conversion of UC Weapons Labs
—opposing the R&D Park
—supporting Affirmative Action
—representing student interests energetically, responsibly, and articulately.

Margaret Conway

The solution to the constant threats on our living and learning environment are unification, participation, and communication. These will empower us, as students, to determine UCSC's future. As SBPC Representative, I'll keep individuals and groups INFORMED—to promote immediate and successful collective action toward the realization of our common goals.

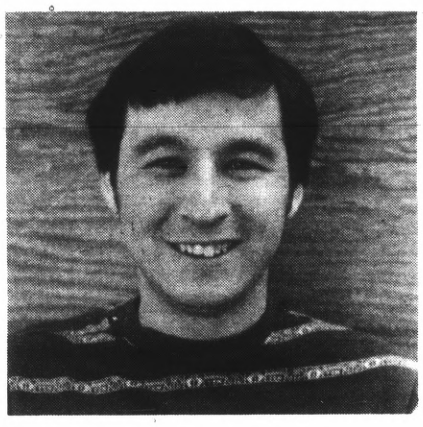
Robin Baltaxe

Hello—Unity—Action! I, Robin Baltaxe, will work to promote greater unity and participation in university and community issues, uniting campus and community organizations to create a network for action. I will devise an open campus information center, newsletters and surveys to obtain and display current information. Fees, Research park, Nuclear, Ethnic, Women, Tenures, Environmental Issues, Survival.... Let's work together to motivate and create an active and unified voice!



James Thorne

I want to facilitate student communication and strong representation of student concerns at UCSC. I feel I have a good handle on many student concerns due to my interviewing student groups on KZSC this year. I have the energy and concern to do a good job here, in my fourth year.



Vincent Romero

Is UCSC really living up to its ideals? To me the answer is a definite NO! If you are seriously committed to the Narrative Evaluation, the Colleges, and the academic integrity of this campus, then I would be your candidate. It is up to all of us to defend UCSC.

Geoff Dalander

I've learned alot about the commitment and energy required by an SBPC representative since attending the May 6 meeting in Davis. I'm eager to discuss and implement legislative review and systemwide fiscal accountability at the state level. Locally, I'll keep up communications through the lobby annex, coordinating caucus, and CHP.

Listen to KZSC on Monday, May 12, from 5-5:30 PM to hear the candidates present their views

Return your ballot to a campus ballot box by May 26 at 4 PM

If you didn't receive a ballot, or if you misplaced it, go to any college office or the Campus Activities Office for a duplicate.

Photo by ANNIE VALVA

Small City Looks at Big Growth

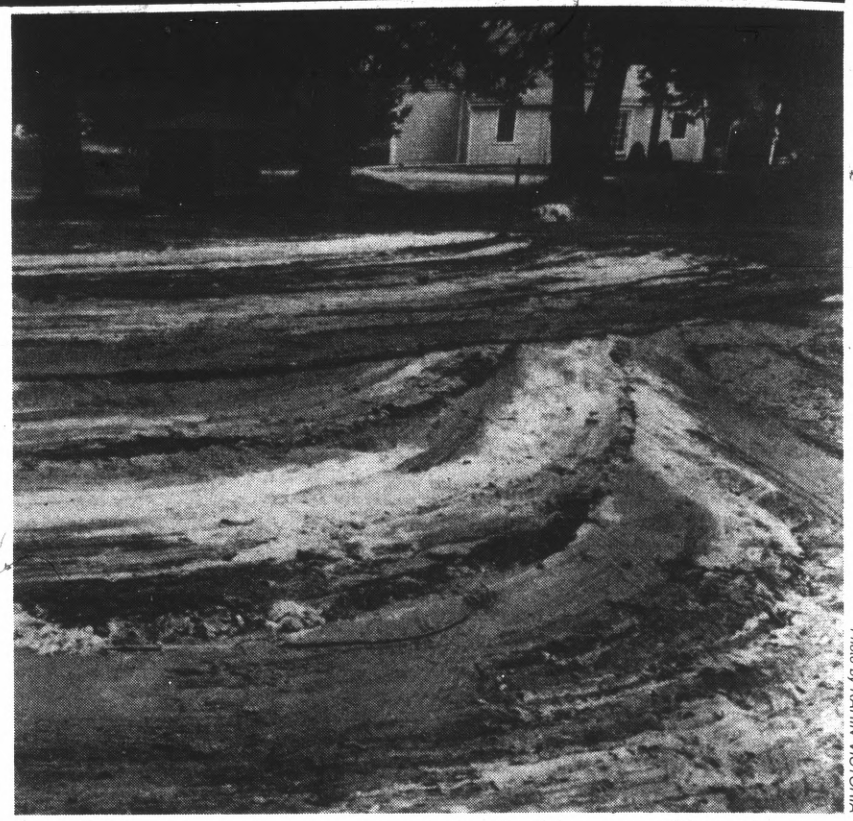


Photo by KARIN VICTORIA

by Kris Schafer

A little after 5pm, cars, vans and pick-up trucks filter onto Mt. Herman Road and Scotts Valley Drive. Within 10 minutes the streets are jammed to capacity, with motorists waiting impatiently at four-way stops and long traffic lights. Tension is high and tempers occasionally overheat as Scotts Valley residents make their way home after a day's work.

This scene may be familiar to commuters in Southern California, but to those who have lived in the Scotts Valley area for any length of time, it is a new experience. The small mountain community, located approximately five miles northeast of Santa Cruz, has been a slow-paced agricultural town until recent years.

Originally a Spanish land grant of 4,437 acres, Scotts Valley was first owned by Joseph L. Majors, a trapper who worked the Santa Fe trail. Hiram Scott bought the "San Augustin Rancho" from Majors in 1852 for the sum of $20,000. Scott, an avid miner, invited his family in Maine to come settle on his new property. The Scott family came west and made themselves a new home in the redwood hills. Dairy farms developed and prospered, and Scotts Valley grew into an established community.

The footpath connecting the Santa Cruz and Santa Clara Missions, which had been carved in 1791, was replaced by two toll roads in 1858. These dirt roads were stage routes, and the Scott House was a main stop for the coaches. The stage routes were brought into the state highway system in the early 1900s, and developed into what is now Highway 17.

This thoroughfare ran directly through Scotts Valley until the late 1960s, when the existing three lanes were expanded to four, and the highway was diverted around the town.

Some consider it positive, some negative, but the impact of Highway 17 on the mountain community is undeniable. Scotts Valley has been the fastest growing area in Santa Cruz county for the past 10 years. The accessibility of the area from the well traveled highway is undoubtedly a major factor in this growth.

Between 1970 and 1980, Scotts Valley more than doubled in population size, growing from 3,270 to 6,891. Current residents number approximately 7,500, and the effects of this rapid growth are clearly evident in the small town. The traffic problem, according to police Chief Gerald Pittenger, "has surfaced because of the industrial development," which has dominated the Scotts Valley area in recent years.

Further troubles caused by such rapid expansion fall in the public service category. Health, safety, and welfare services are having trouble keeping up with population growth, according to city officials.

Political problems relating to development issues have become prevalent as population and industrial growth expands. In September of 1981 a group of Scotts Valley citizens formed the Committee for Orderly Growth (CFOG). A suit has been filed by this grassroots organization against the city, claiming the general plan is not legal according to state requirements.

Many inhabitants believe the city council is overly supportive of growth-promoting issues and proposals. Indeed, one resident complained at a recent council meeting that four of the five council seats are currently occupied by residents who have a vested interest in development. Councilmember Ed Lang, chosen last November by the city council when one of its members resigned, is president of Applied Microcomputer Technology, Inco, a company formed in 1978. He is now opening a retail store, Personal Computer Land, in the new Scotts Village shopping center.

Other citizens are convinced that the city needs growth. As one local business man comments, "Scotts Valley is a nice little town, but we have to grow. In view of cuts on property taxes, we need businesses to bring in revenues."

Differing strategies of growth management are proposed for the small city. Friend Stone, the mayor of Scotts Valley at its incorporation in 1966 and for many years thereafter, generated the confidence in "natural" growth restraints which has dictated policies for years.

According to this perspective, environmental factors such as water availabilty, sewage treatment capacity, and limited space will naturally restrict excessive growth. The advocates of stricter growth management argue that these natural restraints are not sufficient, and long term planning is necessary to insure the health and vitality of Scotts Valley.

The inhabitants of the mountain community are predominantly white, and of working age (18-59). According to a 1980 Santa Cruz county census, 93.5 percent of the population is white, 3.8 percent Hispanic, 1.5 percent Asian, and .3 percent Black. Leading occupations in the area include administrative and clerical work, and professional specialties.

The conversion from an agriculturally based community to a mercantile and industrial one is, according to Scotts Valley historian, Doris Johnson, "due in part to the gradual but constant subdivision of farms and ranches bordering Highway 17," which has been taking place since the late 1940s.

The pro-growth attitude of the city's administrators in its early years clearly accelerated the transformation as well. Until 1976 the city plan called for a population of 25,000-30,000 by the year 1990. This ambitious plan undoubtedly attracted investors and developers. The design was altered as the feasibility of such rapid expansion was questioned, and the protests of the residents grew. The current goal is a population of 12,000 by 1995.

In order to maintain an economically balanced community, city officials must soon address fair housing considerations. Currently the median family income is $24,084, well above the poverty line, with fairly equal distribution on either side of this figure.

Housing developments currently taking place, however, cater to members of higher income brackets, preventing many of those coming to Scotts Valley as workers from finding a suitable living situation. Development in recent years has focused on industrial growth, shuffling housing issues to the side. These issues, according to the Committee for Orderly Growth, will soon have to be dealt with, as insufficient or inappropriate housing for Scotts Valley residents becomes a problem.

The expansion of the small, peaceful mountain town is considered by many to have been inevitable. The location of the community along with a willingness to grow on the part of the city itself, provides almost a guarantee of large scale growth.

Not to mention, as a Scotts Valley resident explains, "It's a nice place to live. We don't have the smog of the valley or the fog of Santa Cruz. This is a beautiful little area."

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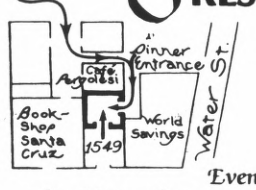

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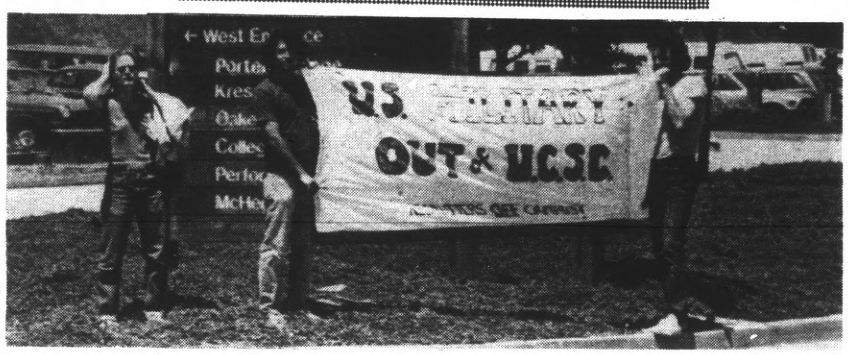

Photo by ANNIE VALVA

Military on Campus

Uncle Sam wants UCSC students. On Wednesday, May 18, an Air Force recruiter was on campus; an Army recruiter is scheduled to come on Tuesday, May 24.

The visits were arranged by the Career Planning and Placement Center (CPPC), even though director Peter Graff said he suspected there would be objections to recruiters on campus.

According to Graff, placement centers in the UC system that permit job recruitment cannot deny anyone the right to recruit on campuses. "We can have all or none," said Graff. "We can't discriminate. We could decide not to have any recruiters at all, but that would mean the Peace Corps couldn't come either."

CPPC coordinator Diane Matus added that "It's very tricky...if we turn down military recruiters, government money can be removed from the campus."

So far no students have made appointments with the army recruiter. Matus said if there are still none by Friday, the recruiter may decide not to come.

If the recruiter does come on Tuesday, however, students in Community for University and Industrial Accountability are organizing a march from McHenry Library. Watch posters for details or call Andrew Walzer at 423-9643.

Unions Unite

Union representation for more than 40,000 UC workers got a big boost this week. The California State Employees Association (CSEA), which dropped out of the upcoming union elections, is urging employees to support AFSCME—the American Federation of State, County and Municipal Employees—in the election.

Ballots will go out May 23 for the election, in which UC workers will have the chance to vote for the first time for representation. With CSEA no longer on the ballot, workers will be able to choose between AFSCME representation and no representation.

CSEA leaders are telling UC employees that " 'no representation' would be a step backwards, while AFSCME representation would give us a much stronger voice in protecting our rights and benefits," said Pete Goodman, Deputy Director of CSEA.

Talking to the Regents

Tomorrow the UC regents will play unwilling host to the May 20 Coalition, a group of University students from our very own Northern half of the state. The Coalition has a seven-point program they want the regents to adopt. The list begins with accessible education for all, and runs through severing ties to the Los Alamos and Lawrence Livermore Weapons Labs. Along the way they urge the regents to improve their dismal Affirmative Action program, eliminate public financing of union busting tactics, and recognize the validity of ethnic studies. Sounds reasonable, don't you think? Carpools are being arranged, so if you want to go, call the student activities A-frame at 429-4797.

How Will Your Money Go

The Reg Fee Committee is finishing its recommendations to Chancellor Robert Sinsheimer for the allocation of all those $575 checks we'll be sending in this summer. "The fact is," said student member of the Reg Fee Committee Michael Ross, "you and I will be spending more and getting less services."

There's even less money for existing programs after the chancellor took $100,000 from this year's budget to pay for Office of Physical Education and Recreation (OPER) classes, which in the past have been paid for by the state. This year the state has threatened to cut funds from PE classes at all the UC campuses because physical education is not considered academic. In anticipation of the cut, Sinsheimer is volunteering to use reg fee funds for OPER so that state money can be used in other divisions—those which *are* academic.

Shuffling funds this way means the chancellor will also shuffle the tenured staff positions in OPER. A state-funded division, be it chemistry or kinesiology, has tenure-track teaching positions; reg fee-supported units do not. Since the chancellor refuses to use state money for OPER, he must also transfer the tenure positions in OPER to other boards of study.

Red Nightmare

Yeah, "Red Bruce" Van Allen and Mikhail Rotkinovitch talk big about workers' paradise, but where were they when 57-year-old Dr. Joseph Ioffe stood up to their communist claptrap? Hiding in their holes like the red termites they are, that's where. Ioffe made 8-point headlines with his stunning challenge to the socialist-feminist leadership of this red-blooded town. Now you can see the man that the socialist-feminists were afraid to debate! Ioffe is a newcomer to our shores after his immigration from Communist Russia in 1978. The press release promises that he was "present at many secret meetings with Brezhnev and Krushchev" and will come to the Cowell Dining Hall this Tuesday, May 24 at 8pm to warn callow youth of his experiences behind the iron curtain, whether they want to be warned or not. AMERICA, AWAKE!

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Deadlines for letters are Tuesday at 5pm. Please type and double space them. Letters over a page in length run the grave risk of being edited. Letters on current events and material appearing in *City on a Hill* will be given precedence to letters rebutting letters appearing here. Send mail to Editor, City on a Hill, Stonehouse UCSC, 95064. Thank you.

Constitutional Contentions

Dear Staff:

Without a campus-wide organizaton, student response to issues lacks the preparedness and coherence it could otherwise have.

The proposed student union and constitution is designed to bridge this gap. Primarily a networking organization, the union would inform the students, foster organization, and voice common interests.

Last week, Peter Hollingsworth lambasted the proposal for its "strangely undemocratic representation." This critique is a contradiction in terms. "Democratic" implies direct participation. This is the backbone of the proposal; any student wishing to participate may do so. This, I might add, is the true basis of political equality. "Representation," on the other hand, is often a method of electing a political elite: the authors of the constitution have avoided this system altogether. Peter is correct in claiming that the constitution is not just another system of representation. However, the proposal is purely and proudly democratic.

The proposed student union would provide an opportunity for students to share their views, learn about each other, and perhaps enrich their undergraduate years. Any attempt to blaze new trails will require learning and flexibility. No one can foretell the future and for this reason the constitution includes an amendment process whereby the document can be altered and improved as students see fit.

A brief comment on horizons. A vote on this issue represents on one level a decision about *this* constitution. However, on a level beyond that of ink and paper, a more fundamental question must be asked: do we or do we not want to attempt to provide ourselves with a campus-wide network? Do we want to try?

I do not believe that this (or any other) constitution is itself an answer. It is, however, an oportunity. May we, Peter Hollingsworth and myself included, have the courage to meet this challenge.

Dale Will
Stevenson College

REORG-Monster from Hell

Dear Staff:

A long, long time ago, so long ago most of us weren't UCSC students yet, a beast called Reorganization roamed the redwoods and meadows of our fair school. This beast was very power-hungry but very lazy. You see it lived on POWER but it didn't like going from college to college to soak it up. Craftily, Reorg thought, "If I centralize power in one place I won't have to move at all." It took a while for Reorg to settle into a large book-filled building surrounded by trees. Now all important decisions had to come from Reorg. He became full of power but his hunger and laziness didn't disappear. In his laziness, Reorg began to get sloppy and obnoxious. Instead of maintaining a facade of shared decision-making with Faculty and Students, Reorg started to proudly make them alone. This made him feel very powerful.

He was also paranoid of women and men who studied power relations. He vowed to rid UCSC of all who did. A couple of times this plan worked. But Faculty and Students caught on quickly. Oakes Haws and Smartley Certain were politely asked to leave. But they didn't. Students rallied round, determining SOS was needed. You ask, "What is SOS?" Students Organizing Students. That's right, Help.

SOS decided the only way to stop Reorg was to reclaim students' power. They realized power as Reorg controlled it could be defeated only by a collective empowering of students. A union of students could defeat Reorg. Even in fairy tales, saying something doesn't make it happen so SOS worked vey hard—publicizing their information, collecting signatures, organizing meetings—to establish the UCSC Student Union. In a spring election students said yes to the idea of the Student Union but being very wise also said, "We want our power structure written down so no one, not even Reorg can challenge it."

A year passed quietly, or so it seemed; but cooperatively laboring away, Founding Parents wrote a constitution for the Student Union that would "Effectively and equitably represent, uphold, advocate and defend the values, interests, and opinions of UCSC undergraduates." In the spring of 1983 an election was held to ratify this constitution as the guiding principles for the UCSC Student Union and...

Dear friends, does this tale have a happy ending? Do we as students empower ourselves to fight effectively for our rights? By voting yes in this spring election we do. I urge all of you to vote.

Gwen Goodman
UCSC Student Body Presidents' Council Representative

Is *City on a Hill* too Powerful?

Dear Staff:

This week, as good UCSC students, we are expected to exercise our democratic responsibility to vote. Yet, as I fill out my ballot, I am struck by the realization that we are deceived. Yes, the students are deceived by our chancellor and by this very newspaper.

In this election, our chancellor has set an arbitrary quorum of 37.5 percent of the entire student body. This means that if the election results received by May 26 only represent 36 percent of registered students, the election is considered invalid. Shockingly, our chancellor's quorum again has violated our campus's traditions. Never has such a large quorum been reached; last year, in the largest voter turnout ever on this campus, barely a 25 percent quorum was reached.

Worse than that, the chancellor's quorum represents a contradiction. Throughout this year, he expressed much support for an undergraduate constitution. His support encouraged many thoughtful, if involved and idealistic visionaries to draft this constitution. Now, he is trying to kill this particular draft with his arbitrary quorum. I claim that this is an effective ploy and a challenge for students to vote, in great numbers.

I accuse *CHP* of being guilty of deception through their neglect. I do not know why *CHP* is neglectful, why our campus newspaper inadvertently is conspiring with the chancellor through its silence. I do not know why there has been *no* story all year long devoted to the constitution process; why there is no cover story about this election—after all only one campus-wide election occurs each year. Perhaps *CHP*, as the most popular campus-wide information source, is too powerful and is merely exercising that power. Perhaps too, *CHP* is not upholding their journalistic responsibility as "the students' newspaper." Perhaps *CHP* should give as much coverage to the dismaying crises on the hill as to the crises in Central America.

The only way to overcome this deception is that the students must vote in great numbers. Whether the constitution is approved, we must vote to overcome the chancellor's actions and to rectify *CHP*'s inaction.

Richard Moss

Pope Tarts

Dear Staff:

Now that the Pope is contemplating forgiving Galileo for telling the Church that the Earth is in orbit around the sun, it is an ideal time to tell the Pope that the other half of Aristotle's "hypothesis," taught by the Church since the 12th century, has also come unglued. Although the Renaissance astronomers successfully challenged Aristotle's and the Church's Earth-centered universe, atoms had not yet been discovered. For this reason, Aristotle's four elements (earth, air, fire, water) remained intact and unchallenged.

Although it has never been officially acknowledged by the Church, the discovery of atoms in the last couple of centuries laid waste to the simple concept of the four elements. We now know that during the time the earth makes a complete orbit around the sun, each human being excretes approximately two pounds of the element phosphorous from their bodies. This soil essential phosphorous is usually lost as unrecycled sewage that must be replaced by mining depletable phosphate rock reserves in Florida or North Africa. (Even more is consumed if one eats grain-fed animals.) The US General Accounting Office predicts that our reserves of phosphorous will be depleted sometime in the next century. This will inevitably lead to a food crisis that will make our oil crisis seem small by comparison.

To sum up, the present Pope is as confused about the movement of atoms through himself and and his parishioners as the Pope of Galileo's time was about the movement of the Earth and celestial bodies. Based upon the rate of depletion of chemical fertilizers, the present Pope does not have 300 years to re-evaluate his views on modern agriculture. The question still remains as to why the Pontifical Academy of Sciences has not made this disastrous movement of atoms clear to the Pope.

Tony Ryals

They Also Serve Thosee Who Only Stand and Wait

Dear Staff:

Yes indeed, Mike Rotkin, "convoluted logic and misinformation" are abundant.

Mr. Rotkin's attitude toward the Wells Fargo Automatic Teller is representative of an unfortunate tendency toward an assumed absolute moral superiority, which totally denigrates any opposite view and advocates its enforced abolition. If some students do not want grades, no student should have grades. If some members of the campus community are distressed with the Campbell Soup Company, no Campbell Soup products should be allowed on campus. If some members of the campus community are convinced that investment in South Africa is evil, then the bank's automated teller should be uprooted and banned.

The issue is not one of measuring the convenience of an autmated teller against the iniquities of apartheid. The issue is one of making moral judgments for and of the 800 members of the campus community who use the teller. In effect, I am asked by Mr. Rotkin and others to tell them that they are morally inferior and therefore they must lose the convenience of their service teller. I do not believe the chancellor can or should assume that role.

This university is a community of some 9,000 persons joined to further certain common purposes: education, research, and public service. As in any community, certain rules are necessary to preserve a civilized condition. But I believe the number and extent of such rules should be kept at a practical minimum; also, in particular, that they should not attempt to determine individual behaviors that do not influence reasonably directly the purposes for which the community exists.

Mr. Rotkin was recently the mayor of Santa Cruz. I do not recall that the city of Santa Cruz undertook to evict Wells Fargo so as to rid our fair city of this "morally repugnant" institution. (Nor do I think it should.)

Robert L. Sinsheimer
Chancellor

EDITORIAL

Real Incentives

The phrase "student government" has a wonderful sound to it. The term gives the hopeful impression that through parliamentary procedure, students can influence administrative decisions and improve the quality of their education.

Unfortunately, this assumption is often proved false. Experiments with student government since the 1960s have shown that centralized student instutions serve only to defuse effective protest. As Chancellor Sinsheimer has often stated, "The university is not a democracy." Although we would prefer it to be different, the chancellor has almost unlimited control over UCSC and no student government is going to change that.

The way that students *can* move and shake the administration is the way we have done it before: large-scale protest. The recent success of tenure protestors and the Third World hunger strikers are but two examples of how students can change administrative policy. It is easy for the chancellor to file and forget a letter from a student group protesting the denial of tenure. But how can he file 500 students who are occupying his office?

This is not to say that those who wrote the proposed constitution have the wrong intentions. Increasing student participation is an admirable goal, but student government is not the way to do it. To encourage participation, you have to give people incentives, and if the student government has no power over the chancellor, then it provides no incentives for participation. It all adds up to whether we want to play the game by the chancellor's rules or by ours.

This coming week we urge you to vote against the proposed constitution.

LETTERS

KALEIDOSCOPE

Space 1999 in high contrast at Cha-Cha's Sunday.

Cat People

It was a sight that would have made your skin scrawl. After a two-week oral fixation with politics, I returned to the Stonehouse and saw the poor beast lying on the couch. He had this sickly look on his face—the kind that creatures get when they are locked in a small jail and forced to eat coleslaw and Purina Cat Chow for 24 hours straight. Seeing him, I knew what my duty was: I had to free him from his oppression—from the cold yoke of patriarchal feline domestication. I had to let this cat run free with other cats of his kind, not obdurate humans like the scum who frequent this place.

Yet my mission, despite its divine calling, was nipped in the bud when the tyrannical collective vetoed the cat's liberation. The staff members enjoyed exploiting the cat by calling him "Halftone" and other oddities; the editor said he wanted the cat to chase away rats at night (the big green one he sees after stealing all my Schmitz beer); and some people said they wanted the cat for purposes "off the record." Clearly the cat's interests were not part of the decision—he didn't even get to vote. The whole situation reminds me of Plato's maxim on democracy: in idle hands it inevitably leads to tyranny.

The cat still has nothing to lose but his chains. He has nine lives. The rest of us only have one.

Peasant Play

Peasants, as Rousseau once said about cats, "are born free and are everywhere in chains." Actually cats are a lot better off in some places, as *Peasant of El Salvador,* a play written by Peter Gould, demonstrates this Tuesday. *Peasant* is the story of an old hill farmer and his efforts to lead a traditional life, rooted in the land and faith and family. Gould and Stephen Stearns portray the characters in the play, based upon Salvadorans they visited in the war-torn land.

Peasant of El Salvador plays Tuesday, May 25, at 8pm in the Louden Nelson Community Center. Tickets are $3.50-$5 and can be purchased at the Comite de Solidaridad con El Salvador; 128 Pearl Alley, the Women's Re-entry Center; and the Latin American studies office (Merrill).

Word has it in the Arts Section (p. 24) that *Equus* is a play to be seen. A lot of us may know the old story about a boy and his horse, but Stevenson's production is beyond compare. *Equus* plays Friday, Saturday, and Sunday at the Stevenson Dining Hall. Curtain rises at 8pm; tickets are $3.50 general, and $2.50 for students.

Another campus play to be seen is *Working,* which is what I did last Thursday. I'll leave it to my comrade Melissa to tell you what a superb performance this is; see her review on page 25. Tickets are $5 general, and $3 for students at the Thursday through Saturday showtime of 8pm. Like *Equus,* this is the last weekend for *Working.*

ASCO, a group of young Chicano artists from Los Angeles, will present a live performance at 8pm Friday at the Kresge Town Hall. The performance coincides with the group's show at the College Five Sesnon Gallery, which will last through June 12. I've seen some photos of work by the artists—Harry Bamboa, Jr., Gronk, William Franklyn Herron III, and Patssi Valdez—and it looks like a great show.

Musicmania

Bow Wow Wow is the only music I care about this week, but I'll let Regis supply all the raving adjectives. George Winston is also a good bet. The Windham Hill artist will do a benefit for KAZU and KZSC on Sunday at 8:30pm in the Cocoanut Grove Ballroom. Tickets are $7.50 in advance (UCSC box office, Cymbaline Records, and the Civic Auditorium box office) and $8.50 at the door.

At the Kuumbwa, J. Casselberry and Jaque Dupree will perform Saturday ($5-$7); and Richie Cole will take the stage on Monday. The Catalyst features not only BBW this week, but Ronnie Montrose and Mitchel Froom on Tuesday ($4.50 advance/$6 door). O.T. Price's this week has the HeartBeats on Thursday and Friday, and the Blue Flame String Band on Sunday. Tickets for the Friday and Sunday shows are $2.

Space 1999 are going commercial way at Cha-Cha's Sunday at 9pm, but don't worry—they haven't sold out. (If they did, they'd have to give me a cut of the action.) Jaws of Life and the Toys (not to be confused with Johnny Tinker and the Toys) round out the $2 show.

Up on campus this week...well, check the Calendar. This cat is making my eyes burn, and I wasn't real excited about the offerings anyway. I'm holding the campus events hostage until you all send postcards asking that the cat be set free. I now leave you with Gene Pithy...

—Joey Fanbelt

On the Wall Art

"The avant-garde of the Chicano art movement," ASCO, opened a multi-media exhibition yesterday at College Five Sesnon Gallery. The group of Los Angeles-based artists created their first collective work back in 1972 when the founding members spray-painted their names on the wall of the LA County Museum of Art to protest the museum's neglect of Chicano artists. Their show features photos, videotapes, a 75-foot-long painting on canvas, and an "environmental installation": a mural to be painted in the gallery by Chicano artist Gronk. A reception with the artists will be held Friday from 5-7pm. Call 429-2134 for information. The show runs until June 12.

Rosemary Dyst presents her paintings and prints at the College Five Provost Gallery through May 26. A reception will be held on Sunday, May 26 at 7pm. Paintings and drawings by Wendy Angel are displayed in the Stevenson Coffeeshop until May 28. Over in the Stevenson Library, Dianne Kepford is exhibiting her portraits through June 14.

Downtown, KUSP is sponsoring a fine art and wine auction from 11:30-8pm Saturday. Call 476-2800 for information. "I'd like to get you on a slow bus to China"; Wednesday, the Santa Cruz County Art Museum is sponsoring a bus trip to the San Francisco Art Museum to view the "Treasures from the Shanghai Museum." The $20 tour costs include bus trip, entry fees, and guided tours. Call 724-7440 or 688-6091 for reservations.

It's a bird, it's a plane, it's the American studies theses presentations next Thursday from 3-5:30pm at the Kresge Red Room. Highlights include Greg Seller's talk on UFW strikes and Rebecka Wright's slide show and lecture on "Lois Lane: A Girl Reporter Grows Up." Find out what Lois really thinks about the big guy...

—Gene Pithy

Bow Wow Wow carries a big bark and a small bite when they hit the Catalyst Wednesday.

Since in their usual blizzard of self-aggrandizement Messrs. Fanbelt and Pithy neglected to mention a few important events, I have to take the reins here. I am especially concerned about the way that they wasted so much space persecuting that sweet little kitty cat whose pleasant disposition and habit of sleeping 24 hours a day has worked his way into each and every one of our hearts. Pity. This sort of cruelty to animals will never land you jobs in the outside world. I speak from experience.

RCA recording artists Bow Wow Wow will make a special return engagement to the Catalyst this Wednesday, May 25. By sheer bad luck, this is also the night that *The Return of the Jedi* will be unveiled to a grateful populace at the Rio, but it will be playing there for years, and Bow Wow Wow will be returning to their native England, so you decide. The quartet, fronted by 19-year-old Malcolm McLaren superstar Anabella, sounds like nothing so much as a cross between Ronni and the Ronettes and a series of tin garbage cans clattering together, and as such should not be missed. Bow Wow Wow (which is, as critic Greil Marcus noted, the sound of whooping Apaches and not the sound of a pack of dogs) has released their second LP *When the Going...* and should be doing songs from this as well as old standbys "Sexy Eiffer Tower," "Louis Quatorze," and their hit "C30, C60, C90 Go!" a hymn to the glories of home cassette bootlegging which was banned from the BBC. Tickets are $5 advance, $5.50 the day of the show.

So wrapped up in his bout of aileurophobia (hatred of cats) that he forgot about the 18th Tournee of Animation, Fanbelt turned his back on one of the best aspects of summer. The Tournee, which will be playing at the Nickelodeon this Thursday through next week, is a collection of animated shorts and commercials from all over the first and second worlds. This year, the Tournee features so-called "pointillist" or pinboard animation, in which ordinary straight pins wedged in a board are manipulated to provide monochromatic, shimmering animation. A rarely seen version of "Night On a Bald Mountain" (1937) in this technique will start the set of some two dozen cartoons, which also include some superb work from the Zagreb Studios of Yugoslavia and the Canadian Film Board, and a short from Britain's Richard Williams Studios based on the work of the seascape artist Turner. A must see.

This will be mentioned somewhere else in the paper, but Tuesday afternoon, there will be a march and rally to protest against military recruiters on campus. (I couldn't believe it either. What will the administration think of next?) We got rid of them in 1972 and we can do it again.

—Regis Goatlips

KZSC 88.1 FM & KAZU 90.3 PRESENT

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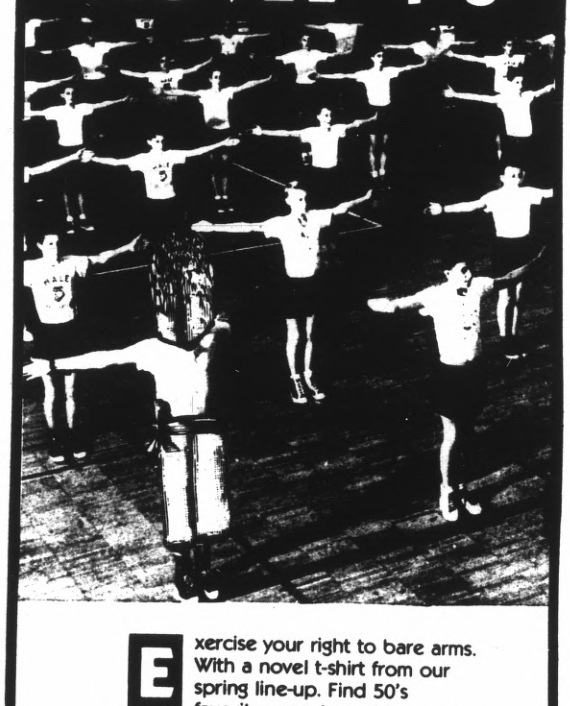

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19 Thursday

☐movies

Film and Politics Film Series with visiting instructor Saul Landau, a double feature: **Battle of Chile**, Part III and **The Dead Are Not Silent.** 7:00pm, Classroom Unit 2. $2.00.

Stevenson Thursday Night Film Series, **The Wanderers**, Karen Allen (Raiders) and Ken Wahl (The Soldier). 8:00 and 10:15pm, Stevenson Dining Hall. $1.00 Stevenson students, $1.50 general.

☐theater

Working, a musical based on the book by Studs Terkel. This play portrays the blue collar worker in America. 8:00pm, Performing Arts Theater. $5.00 general, $3.00 students. Continues weekends to May 22.

☐lectures

Dynamics of Infection lecture series, Arvid Underman, MD: "Sexually Transmitted Diseases." 7:00pm, Thimann 3. Free.

Talking About Sex, Part III. Rich Snowdon: "Male violence: Wanting to Love, Learning to Hate;" Robin McKnight: "After Rape: Women Reclaiming their Sexuality." 7:30pm, Oakes 105. Free.

☐miscellaneous

Foire Francoise, a celebration of French things. There will be entertainment, a French breakfast, slides, music, and dancing. All Day! Cowell. Free.

Quaker Midweek weekly meeting for worship, sharing and singing. 7:00pm, Kresge 323.

Art Exhibit: Paintings and Prints by Rosemary Dyste. Porter Provost Gallery. Free. Reception May 22, 4:00pm. Continues to May 26.

20 Friday

☐concerts

Faculty Recital Series: Robert Bozina, guitarist and Judy Hubell, soprano. 8:00pm, Performing Arts Concert Hall. $3.00 general, $1.00 students/seniors.

Come dance to the Dinosaurs. 9:00pm, Porter Dining Hall. $7.50 general, $6.00 students.

☐theater

Working: *See May 19 for details.*

Equus, presented by the Stevenson Theatre Guild. 8:00pm, Stevenson college. $3.50 general, $2.50 students. Continues to May 22.

☐lectures

Harry Boyte, author of The Backyard Revolution; Understanding the New Citizen Movement: "The New Citizen Movement." 3:00pm Stevenson Fireside Lounge. Free.

☐miscellaneous

Informative meeting for student households committed to non-violence and peacemaking. 1:00pm, University Religious center. (below Cowell Dining Hall)

Psychology Collective weekly general meeting. 2:30pm, Kerr 473.

Asian American Student Alliance meeting for the preparation of the Multi-Cultural Festival. 3:00pm, Crown-Merrill Recreation Room.

Tenants Rights Workshop: Sponsored by CalPIRG to celebrate National Tenants Day. 1:00pm, Merrill Baobob Lounge. Free.

Stevenson Social Hour: Los Mejicas. 4:00pm, Stevenson Main Quad. For more information call Cindy x2020.

Gay and Lesbian Alliance Rap Group, Men's: 1st and 3rd Friday; Women's: 2nd and 4th Friday; Raps are for everyone interested in discussing gay and Lesbian related issues. 7:00pm, Stevenson 237A.

Bob Alford, Sociology, will share his life choices, what he does when he gets "stuck" and his perspective on life's meaning and purpose. 7:00pm, Cowell Fireside Lounge.

Private Event: 7:30pm, Stevenson Fireside Lounge.

Korean Student Association: Food preparation for the Multi-Cultural Festival. 10:00pm, Crown-Merrill Recreation Room.

21 Saturday

☐concerts

"American Primitive" with guitarist John Fahey and Flying Fish Records' Preston Reed. 7:30 and 9:30pm, Performing Arts Concert Hall. $7.00/advance, $8.00/door. $1.00 off/KZSC subscribers.

☐theater

Working: *See May 19 for details.*

Equus: *See May 20 for details*

☐lectures

Marxist Student Group Lecture Series. Speaker and topic to be announced. 1:00pm, Oakes 204. Free.

☐sports

Sailing: PCC Dinghy Championships at UC Berkeley. Event will continue on May 22. Call x2531 for more information.

☐miscellaneous

Primary Prevention of Violence Conference. Speakers will include John Vasconcellos, Sam Farr and David Marlowe. 9:00am, Stevenson 175. free.

4th Annual Multi-Cultural Festival: A Day of Food, Fun and Festivity. 10:00am to 6:00pm, Upper Quarry. Free.

Carwash fund raiser for Inter Varsity Christian fellowship. 11am to 5pm. UCSC Garage.

Multi-Cultural Dance: AASA's Last Dance for this academic year. 8:00pm, Merrill Dining Hall. Free.

Second Annual Crown Meadow Party and Dance. 9:00pm, Crown Dining Hall. Free.

Art Exhibit: Large portraits by Diane Kepford. Stevenson College. Exhibit ends June 14. Free.

Art Exhibit: Paintings and drawing by Wendy Angel. Stevenson coffeeshop. Free. Continues to May 28.

22 Sunday

☐concerts

Flute recital by Senior Vivian Simon: works by Bach, Roussel, Ravel, Poulenc and Bizet. Various works with accompaniment by piano, harpsichord, cello and voice. 8:00pm, Performing Arts Concert Hall. Free.

☐theater

Working: *See May 19 for details.*

Equus: *See May 20 for details.*

☐sports

Sailing: *See May 21 for details.*

☐miscellaneous

Chicanos In Health Education weekly meeting. 2:00pm, Oakes Science Center.

Intervarsity Christian Fellowship leadership meeting. 3:00pm, Cowell Health Center.

Students For Affordable Education weekly meeting to plan for a presentation to the Regents. 4:30pm, Oakes 101.

Intervarsity Christian fellowship sponsors a manuscript study in the Gospel of Mark, led by Carrie Bare. 6:30pm, Cowell Health Center.

PAD Merrill's orientation for all interested students. 8:00pm, Merrill Baobab Room.

23 Monday

☐concerts

The Delights of Harmony: Works of Josquin, Bach, Mozart and Brahms by Music 30 students. 8:00pm, Performing Arts Concert Hall. Free.

☐lectures

Terrence Ranger, Professor of African History, Manchester University: "African Nationalism: From Proto-Nationalist Revolt to Agrarian Protest" 4:00pm, Stevenson Fireside Lounge. Free.

Dr. J. Omosade Awolalu and Ms. Abosede Awolalu: "Tribe, Nation, Religion and Women's Science Education in Nigeria." 7:00pm, Charles Merrill Lounge. Free.

Symposium on Gender, Race and Class in The Caribbean Basin: Cuba, Nicaragua, Belice, Jamaica, Grenada and Dominican Republic. 8:00pm, Merrill Dining Hall. Free. Continues to May 24.

☐sports

Sailing: PCC Team Racing Championships at UC Berkeley. Call x2531 for more information.

☐miscellaneous

Psychology Collective weekly general meeting. 2:30pm, Kerr 473.

Stevenson College Night: An outdoor Bar-B-Que. Stevenson Main Quad. For further information call Cindy x2020.

Community for University and Industry Accountability weekly meeting to discuss the Research and Development Center. 6:00pm, Kerr 247. Free.

Intervarsity [illegible] general meet[illegible] Merrill stud[illegible] fellowship, p[illegible] 6:45pm, Cro[illegible] Recreation R[illegible]

Democratic [illegible] America gen[illegible] will discuss t[illegible] and future pl[illegible] South Africa[illegible] SAGA work[illegible] Kresge Semi[illegible]

24 Tuesd[illegible]

☐movi[illegible]

De/Signing W[illegible]

CALE[illegible]

Series, Studen[illegible] young nurses le[illegible] life, and interns[illegible] own values. 7:3[illegible] Unit 2. $1.50.

☐conce[illegible]

Chamber Musi[illegible] Beethoven and [illegible] Oakes Lounge. [illegible] 425-8616 for fu[illegible] information.

☐lectur[illegible]

Dr. J. Omosade[illegible] Ms. Abosede A[illegible] Traditional Reli[illegible] and Love," 10:[illegible] African Theolo[illegible] Religion in the [illegible] Merrill 102. Fre[illegible]

Helen C. Escoll[illegible] Heinrich Kauss[illegible] Ca+²/Calmodul[illegible] Activation Mec[illegible] Galactosyl-trans[illegible] in Cell Volume [illegible] Polerioochromo[illegible] Thimann I. free[illegible]

Dynamics of Inf[illegible] series, Arvid Un[illegible] "Sexually Trans[illegible]

Intervarsity Christian Fellowship general meeting for Crown and Merrill students with worship, fellowship, prayer and a speaker. 6:45pm, Crown-Merrill Recreation Room. Free.

Democratic Socialists of America general meeting. They will discuss their latest activities and future plans concerning South Africa initiative and SAGA workers issues. 7:00pm, Kresge Seminar Room.

24 Tuesday

☐movies

De/Signing Women Spring Film Series, **Student Nurses.** Four young nurses learn about love, life, and interns - and find their own values. 7:30pm Classroom Unit 2. $1.50.

CALENDAR

☐concerts

Chamber Music Live: Mozart, Beethoven and Haydn. 8:00pm, Oakes Lounge. Free. Call 425-8616 for further information.

☐lectures

Dr. J. Omosade Awolalu and Ms. Abosede Awolalu: "African Traditional Religion, the Family and Love," 10:45am; "An African Theologian Look at Religion in the USA" 3:15pm. Merrill 102. Free.

Helen C. Escolle Seminar Series, Heinrich Kauss: on "A Ca^{+2}/Calmodulin-triggered Activation Mechanism for a Galactosyl-transferase Involved in Cell Volume Regulation of Polerioochromonas," 4:00pm, Thimann I. free.

Dynamics of Infection lecture series, Arvid Underman, MD: "Sexually Transmitted Diseases." 7:00pm, Thimann 3. free.

Panel Discussion on computers: "Appropriate Technology," with Langdon winner, Richard Gordon, Ira Pohl and Howard Pearlmutter. 7:30pm, Kerr 247. Free.

Symposium on Gender, Race and Class in The Caribbean Basin: *See May 23 for details.*

Dr. Joseph Ioffe, ex-Soviet professor of political science and economics, University of Crimea, USSR, will speak of his experiences in the Soviet Union.

Come dance to the Dinosaurs. 9:00pm, Porter Dining Hall. $7.50 general, $6.00 students.

Jesus did this once and hundreds have drowned in his footsteps. These young Chicano artists are appearing Friday, 8pm, in Kresge Town Hall and will be, perhaps, more entertaining than the Messiah.

☐miscellaneous

Editing Class: A two part class designed for those that are using Edit or Ex and would like to switch to the Visual Editor. New Unix users are welcome too. 3:00pm, Cowell Health Conference Room. Continues to May 25.

Stress Release-Reduce Workshop tailored for students: yoga stretches, bioenergetics, relaxation procedures and more. 7:00pm, Merrill Baobab Lounge. Free.

Chug L'Ivrit weekly Hebrew discussion group. All interested in conversing in Hebrew and improving their Hebrew language skills. 7:30pm, Stevenson 221.

Off-Campus Housing Workshop. Program includes lifestyle choices, tenant rights and responsibilities, rental problems, roommate selection, resources and referrals. 7:30pm, Off-Campus Housing Office/Housing Services.

Students for Mobilization for Animals weekly meeting. 8:00pm, Cowell 113.

25 Wednesday

☐movies

Reassemblage by film maker **Trinh Min-Ha.** Presented by **Oakes** College and Women's Studies. 4:00pm, Oakes 102. Free.

De/Signing Women film series, **A Dream of Passion** with Ellen Burstyn and Melina Mercouri. 7:30pm, Classroom Unit 2. $1.50.

Porter College Spring Film Series, **Return of the Pink Panther,** 8:00 and 10:15pm, **Porter** Dining Hall. $1.00 Porter **students, $1.50 general.**

In The Nuclear Shadow. 8:00pm, Stevenson 160. Discussion to follow. Free.

☐lectures

Spotlight on Women Scholars lecture series, Sylvia Yanagisaku: "Mixed Metaphors: Anthropological and Native Concepts of Gender and Kinship Domains." 4:00pm, Stevenson Fireside Lounge. Free.

Women and The Visual Arts lecture series, Helen Searing: "Criticism and the Visual Arts." 4:00pm, Classroom Unit 1. Free.

Jill Steinberg: "Dealing with our Parents." 8:00pm, Stevenson Fireside Lounge. Free.

☐miscellaneous

Editing Class: *See May 24.*

Growing Up With Alcoholism: A three-week workshop on positive and negative effects on family members dealing with alcoholism. 7:00pm, Cowell Health Center. Free.

Ending Hunger Briefing: Overview of facts pertaining to world hunger. 7:00pm, Merrill 2.

University Catholic Community weekly meeting welcomes all persons of good will who wish to participate in a local cell of the Universal Church. 7:30pm, University Religious Center (below Cowell Dining Hall).

Intervarsity Christian Fellowship weekly meeting and bible study. 7:30pm, Kresge 323.

Asian American Student Alliance bimonthly meeting. 7:30pm, 325 McHenry Library.

Student Smile Society biweekly meeting is devoted to promoting three goals of a future looking society. 8:00pm, Merrill Baobab Lounge.

26 Thursday

☐movies

Film and Politics Film Series with visiting instructor Saul Landau, Double Feature: **Quest for Power** and **Countdown for America.** 7:00pm, Classroom Unit 2. $2.00.

Mommie Dearest, with Joan Crawford in an academy award-winning role. 7:30pm, Classroom Unit 2. $1.50.

Stevenson Thursday Night Film Series, **Who's Afraid of Virginia Wolf?** 8:00 and 10:15pm Stevenson Dining Hall. $1.00 Stevenson students, $1.50 general.

☐lectures

Paul Werner, Assistant Professor of Psychology, **California School** of Professional **Psychology, Berkeley: "Predicting Violence In Psychiatric In-Patients." 3:30pm, Stevenson Conference** Room. Free.

Will Wright, Professor at Wesleyan University: "The Social-Logic of Health." 4:00pm, Kresge 327. Free.

Dynamics of Infection lecture series, Kenneth Bloome, MD, PhD: "The New Epidemics." 7:00pm, Thimann 3. Free.

Talking About Sex, Part 4: "What is Good Sex? A Pleasure Positive Perspective." 7:30pm, Oakes 105. Free.

☐miscellaneous

CalPIRG Potluck. 6:00pm, Crown-Merrill Recreation Room.

Intervarsity Christian Fellowship Bible Study: 3:00pm, Cowell Health Center. Free.

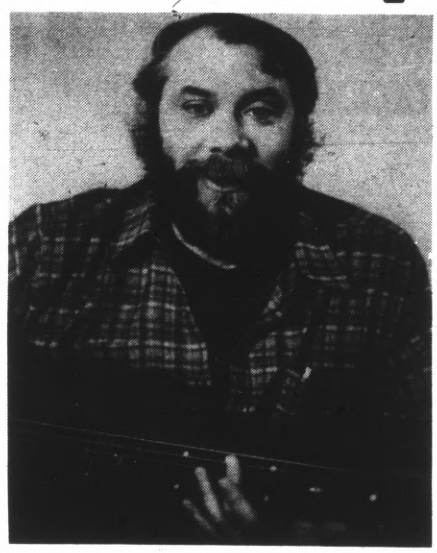
Dream Group weekly meeting. 3:30pm, Health Center Conference Room 4. For further information contact Cindi Donald at 427-0778/426-6242.

Students for Affordable Education weekly meeting to plan for a presentation to the regents. 4:30pm, Oakes 101.

Quaker Midweek weekly meeting: 7:00pm, Kresge 323.

KZSC 88.1 FM in association with N.V. Productions
Presents an evening of Guitar Virtuosity

John Fahey



with Preston Reed
Performing Arts Concert Hall, UCSC
Saturday, May 21
7:30 & 9:30 P.M.
Tickets $7 Advance/$8 Door
UC Box Office, Cymbaline Records, and the Santa Cruz Civic Box Office

"The avant-garde of the Chicano art movement"
A MULTI MEDIA EXHIBITION AND PERFORMANCE FROM LOS ANGELES
ASCO 83

ASCO

NEW PERFORMANCE WORKS BY ASCO
Kresge Town Hall, Kresge College
Friday, May 20 8 p.m. FREE

WORKS BY HARRY GAMBOA, JR., GRONK, WILLIAM F. HERRON III
Mary Porter Sesnon Art Gallery, Porter College
May 18 to June 12, 11 to 5 p.m., Tuesdays through Sundays
Reception for the artists, Friday, May 20, 5 to 7 p.m.

UNIVERSITY OF CALIFORNIA, SANTA CRUZ
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VIEWFINDER

BLUE THUNDER. Roy Scheider stars as a pilot commissioned to test a helicopter that is a flying arsenal, only to learn that mysterious men are testing the 'copter for nefarious purposes. At the Aptos Twin. Daily: 7, 9. Weekend matinees: 2, 4.

BREATHLESS. Richard Gere and French actress Valerie Kaprisky attempt to duplicate the steamy success of the Winger-Gere pairing in *Officer and a Gentleman* in this remake of Godard's classic *nouvelle vague* film. The film promises an intriguing soundtrack with everything from Sam Cooke to Joe "King" Carrasco, Jerry Lee Lewis to Mink de Ville. At the UA Cinema. Daily: 7, 9. Weekend matinees: 1, 3, 5.

CLOCKWORK ORANGE. The original in ultraviolence, with Malcolm MacDowell as a sociopathic sadist who tortures casually to the strains of Beethoven. Intended as social commentary, but the brutal misogyny is more than many can stomach. At the Del Mar. Fri and Sat, 12:15 midnight.

DIVA. An American opera singer, a Parisian mailman, a Vietnamese rollerskater, and lots of bad guys play musical chairs in this suspenseful murder mystery set in Paris. Strikingly original characters and cinematography an an unusual, if somewhat incomprehensible, plot, make *Diva* one of the best films this year. Directed by Jean-Jacques Beineix. At the Nickelodeon. Sunday only: 3.

DOCTOR DETROIT and **THE HUNGER.** Dan Ackroyd makes a bid for film stardom without partner John Belushi in a comedy about a timid professor who masquerades as a pimp to help a gang of prostitutes. With *The Hunger.* David Bowie, Catherine Deneuve, and Susan Sarandon skulk around in a macabre vampire tale of searching for youth and beauty. Directed by Tony Scott, close personal relative of Ridley Scott, director of *Blade Runner. At the Aptos Twin. Daily: Doctor*, 6:20, 9:45; *Hunger*, 8. Weekend matinees: *Doctor*, 2:45; *Hunger*, 1, 4:30.

EIGHTEENTH TOURNEE OF ANIMATION. The best and the latest in international cartooning. At the Nickelodeon. Daily: 6:40, 8:50. Sun matinee: 4:15.

FLASHDANCE and **48 HRS.** Story of an aspiring dancer who works as a welder by day and cuts loose at night with her lover/boss is not compelling, but *48 HRS*, directed by Walter Hill, is at times truly funny and halfway poetic in the Peckinpah style. Eddie Murphy and Nick Nolte come out swinging in this improbable tale of male bonding and violence. A must-see for fans of street fighting. At the 41st Ave. Playhouse. Daily: *Flashdance*, 6:45, 10:15; *48 HRS*, 8:30. Weekend matinees: *Flashdance*, 3:05; *48 HRS*, 1:20, 4:55.

The 18th International Tournee of Animation starts tonight at the Nickelodeon.

FRIDAY THE 13TH PART III. Part three in 3-D yet! The story of a lunatic who goes berserk at the sight of a shapely co-ed is transcending its two-dimensional characters to go for the 3-D effects. At the Del Mar. Fri and Sat, 12:15 midnight.

GANDHI. Richard Attenborough's sprawler about the life of the Mahatma is slow-moving and overly reverential. Ben Kingsley turns in an awe-inspiring performance in the title role, but the film tends to ignore any complexities in the personality of India's greatest leader. But despite its flaws, *Gandhi* has a positive social message— a thing to be valued these days. At the UA Cinema. Weekdays: 8. Sat, Sun: 12, 4, 8.

I, THE JURY and **FIRST BLOOD.** *The I in I, the Jury* is of the private variety, Mike Hammer (Mickey Spillane's creation) to be precise. Aside from Hammer's good name, the film remains distinguished by little else. With *First Blood*, a violent "problem film" about a Vietnam vet who runs amuck in a small town. *Blood* is making a second run through theaters to soften up audiences for a sequel. Opens Friday at the Del Mar. Daily: *Jury*, 8:05; *Blood*, 6:20, 10. Weekend matinees: *Jury*, 12:35, 4:20; *Blood*, 2:35.

JUST IMAGINE and **SLEEPER.** The future is relative in *Just Imagine*, made in 1930, which is about a man who dies and is suddenly revived in the distant future—1980. Sets, effects, and costumes haven't worn well. *Sleeper*, Woody Allen's bow to the futuristic film genre, is always fresh. From orgasmitrons to giant vegetables, it's more fun than a barrel of androids. Starring Allen and Diane Keaton. At the Sash Mill. Tue-Wed: *Imagine*, 7:30; *Sleeper*, 9:30.

KIND HEARTS AND CORONETS and **THE HORSE'S MOUTH.** Alec Guinness is Gully Jimson, the wily artist from Joyce Cary's wry novel in this 1958 film. With *Kind Hearts and Coronets* (1949). Guinness plays eight roles in this black comedy about an errant family member who plans to eliminate the rest of his relatives. An evening for those who like their humor dry, with a twist. At the Nickelodeon. Sat-Mon: *Hearts*, 7:30; *Horse's*, 9:25. Sun matinee: *Horse's*, 5:30.

LA TRAVIATA. There's aural gratification galore in Franco Zeffirelli's film adaptation of Giuseppi Verdi's opera of the tragic courtesan turned consumptive. The same story-line that Greta Garbo immortalized in *Camille* is here performed by Teresa Stratas; Placido Domingo plays her consort. Luxurious. At the Nickelodeon. Daily: 7, 9:05, and 4:50 Sun.

LOCAL HERO. Mr. MacIntyre goes to Scotland in this charming comedy from *Gregory's Girl* director Bill Forsyth about an oil executive sent to a tiny Scottish village full of canny natives who can't wait to sell out their town as the site for a big refinery. Shades of Frank Capra freshened by Forsyth's quirky sense of humor and regional flavor. At the 41st Ave. Playhouse. Daily: 7:30, 9:40. Weekend matinees: 1, 3:05, 5:10.

THE MAN FROM SNOWY RIVER and **MY FAVORITE YEAR.** Solid double bill featuring a man-and-nature saga from Australian George Miller, starring Kirk Douglas. With *My Favorite Year*, an enjoyable romp that pays tribute to the wild world of live television comedy. Stars Peter O'Toole and Mark Linn-Baker, plus superb characterizations from Bill Macy and Joé Bologna. At the Capitola Theater. Through Tues: *River*, 7, 10:15; *Year*, 8:45.

MONTY PYTHON'S MEANING OF LIFE. Gross? Indeed, yes, but beyond the theater of cruelty routines lies a savage and uncompromising sensibility that makes *Meaning* one of the most powerful and incisive commentaries on modern life ever committed to celluloid. The Python troupe has never been more funny or more on target. At the Rio Theater. Daily: 7:30, 9:30. Weekend matinees: 1:30, 3:30, 5:30.

AN OFFICER AND A GENTLEMAN and **THE LORDS OF DISCIPLINE.** If you love a parade—and spanking martial tunes and snappy uniforms, here's two films with all the spit and polish anyone could desire. *Officer*, starring Richard Gere and Debra Winger, is '40s romance in '80s garb, all form, not much content. *Lords of Discipline* stars David Keith as an upright cadet fighting elitism in a Southern academy. Aside from the fact that Keith survives the whole film (unlike in Taylor "Hack"ford's *Officer*), there's not much to stand up and cheer about. At the Del Mar. Daily: *Officer*, 7:50; *Lords*, 6, 10:05. Weekend matinees: *Officer*, 3:45; *Lords*, 1:45.

PAT AND MIKE and **WITHOUT LOVE.** Beer and pretzels, peanut butter and jelly, Hepburn and Tracy... Hollywood's classic couple in two well-crafted vehicles. *Pat and Mike* (1952), directed by George Cukor, features Hepburn as athlete, Tracy as her manager. *Without Love* is about an inventor and a widow who marry for convenience. Great supporting performances from Lucille Ball and Keenan Wynn. At the Sash Mill. Thur-Fri: *Pat*, 7:30; *Without*, 9:15.

PIRATES OF PENZANCE. At the Nickelodeon. Daily: 6:30, 8:35. Sun matinee: 4:25.

ROAD WARRIOR. You'll either love or hate director George Miller's kinetic story of a post-WWIII wasteland peopled by auto-crazed nihilists. Stars Australia's answer to Harrison Ford, Mel Gibson. At the Del Mar. Fri and Sat, 12:15 midnight.

SOMETHING WICKED THIS WAY COMES and **POLTERGEIST.** Master-weaver of sci-fi tales Ray Bradbury teamed with Disney to film one of his stories, about two young boys who fight to save their town from the grip of an evil carny huckster who operates a ride that can bend time. Starring Jason Robards, Pam Grier; directed by Jack Clayton. With Steven Spielberg's suburban horror tale about a happy home visited by unwanted guests of a most unpleasant sort. At the 41st Ave. Cinema. Daily: *Something*, 6:20, 10:20; *Poltergeist*, 8:10. Weekend matinees: *Something*, 2:20; *Poltergeist*, 12:10, 4:10.

SPACE HUNTER. This is *it*, the **best,** and the **MOST EXPENSIVE** 3-D movie ever made! Reportedly, $12 million went into this sci-fi extravaganza. Opens Friday at the Del Mar. Daily: 6:15, 8:15, 10:15. Weekend matinees: 12:30, 2:15, 4:15.

THE STATIONMASTER'S WIFE. Reviewed this issue. At the Nickelodeon. Daily: 7:15, 9:20. Sun matinee: 5:15.

TOOTSIE. Hoffman excels in his dual role as Dorothy/Michael in a film with moments of believability and *deux ex machina* joined to make a first-rate comedy. Director Sydney Pollack does a superb job with good material and Bill Murray as an existential playwright gives one of his best performances. At the Del Mar. Daily: 7:30, 9:45. Weekend matinees: 12:45, 3, 5:15.

THE WALL. A strange excursion into the world of rock opera which sports great special effects, unusual animation by Gerald Scarfe, and a drippy Pink Floyd soundtrack. Never have so many given so much for so little. At the Del Mar. Fri and Sat, 12:15 midnight.

MARTY STEVENS

The Decline And Fall of The Mexican Economy

by William O. Beeman

There is no exaggerating the economic chaos that has descended on Mexico. A whole litany of ills plagues Mexicans in 1983: rapidly rising prices, high unemployment, a breakdown in social services, widespread unavailability of basic foodstuffs, and an unresponsive government. This is the same witch's brew that prompted middle-class support for the Iranian Revolution in 1978 and sparked major riots in Egypt, Indonesia and, most recently, Brazil.

Yet throughout Mexico, the operative phrase these days seems to be "Ni modo," which roughly translates as "That's the way it is." You turn on the water and mud runs out—"Ni modo." The electricity goes off for hours—"Ni modo." there are no eggs in the market—"Ni modo." The official price of meat is doubled—"Ni modo."

Such patience is not easy for an outsider to understand. With inflation running at over 100 percent and wages rising at perhaps half that rate, Mexico's salaried workers are absorbing an effective 50 percent salary cut. Worse, unemployment and underemployment affect an estimated 50 percent of the working population.

In the face of growing shortages, an informal black market system operates for all basic commodities. Says one longtime US correspondent in Mexico City: "In my neighborhood, the milk truck pulls up in front of the local store. The people in the neighborhood then form around, buying all the milk they can above the official price from the truckdriver. They resell it to their neighbors for a higher price. As a result, there is little milk in any store."

Only "convenience" products manufactured by foreign companies like Coca Cola, Frito-Lay and Nestle are available in abundance. In one of the shantytowns outside Mexico City, for example, a small boy stood at the door of a hut with no plumbing, eating potato chips and drinking Coca Cola. When asked why, he replied, "These taste good and there is nothing else to buy in the store."

More galling to many residents is the fact that none of the difficulties with the electricity, water, or food supplies are apparent in the wealthier quarters of the city. Nor do they affect the districts frequented by foreign tourists—now descending on Mexico in droves, attracted by an exchange rate of 50 pesos to the dollar that makes a $10-a-day vacation possible once again.

At the root of these problems is an extraordinary lack of integration in the Mexican economy, according to Fernando Fajnzylber, senior industrial development field adviser for the United Nations International Development Organization (UNIDO). The seeds were sown 10 years ago under President Luis Echeverria Alvarez, who had grandiose schemes for industrial development which depended heavily on imports. Echeverria financed his development schemes through massive external borrowing. Public debt rose 500 percent, and Mexico remains among the most debt-ridden countries in the world today.

This dilemma was masked during the presidency of Jose Lopez-Portillo because of a single development: the oil price rise, coupled with Lopez-Portillo's decision to push oil industry expansion at breakneck speed. New petrochemical plants were created at a cost of billions of dollars, though there were no manufacturing industries geared up to use the petrochemicals produced and there was no export market for them.

Agricultural production, too, is greatly out of phase with industrial development, according to Juan Mayans, assistant director of the National Agricultural Extension and Training Institute. It costs a peasant 32,000 pesos to grow one ton of corn, including his labor. The government buys that same corn at a fixed price of 10,200 pesos. Thus, farmers choose not to grow corn, either leaving agriculture altogether or growing more lucrative seasonal fruits and vegetables. Ironically, the government must then buy corn on the international market at 15,000 pesos a ton.

The present confusion in Mexico is dramatized by the fact that, despite the weakness of agriculture, some people actually are returning to farming from the moribund industrial sector. "My father was a farmer and I became a carpenter," explained Tito Santiago, a new recipient of farmland on a government agricultural project near Tampico. Now there is no work in the cities. At least with my own land my family will not starve."

Given this picture of an economy in almost complete disarray, the lack of dramatic social reaction remains a mystery. One possible explanation is that the public has been somewhat mollified by the new presidency of Miguel de la Madrid. Since Mexican presidents cannot succeed themselves, every six years there is a complete government turnover which gives the feeling of a purge. "De la Madrid is not different," says Angel Silvas, an employee of the Ministry of Labor. "He is just new. New presidents always try and improve things during the first two years."

Another factor is that declining social conditions have been largely confined to urban areas. Traditionally, social unrest in Mexico has had its origins in the rural population. Despite their many problems, rural Mexicans today still depend on subsistence agriculture and have more or less held their own.

Finally, the ruling Party of the Institutionalized Revolution (PRI), although weaker than in previous years, has remained cohesive in the face of occasional rumblings in the provinces. Earlier this year, municipal elections in a number of communities were challenged by local groups which charged the PRI with vote-fixing. The party survived this confrontation and may actually have gained strength as a result. Local opposition to land seizures in Chiapas this April were likewise successfully quelled.

Discontent in Mexico City has been accompanied by a rise in petty crime and bribery, something the PRI has not been able to control. "Crime and corruption stopped for a few weeks after the inauguration of the new president," claimed Gert Van Fliet, a UN Development Program adviser. "Then it started again worse than before."

The police frequently stop buses and taxis on flimsy grounds in order to allow the officers to collect bribes. One truck driver delivering cement to Mexico City reported that he had to pay more than 13,000 pesos (about $85) in bribes to officials along the way to transport a single load of cement to the city.

There is growing fear among Mexicans that social upheaval eventually will be the price of this stalemate. Most knowledgeable observers believe that the only source of significant protest at present is the Mexican labor movement. Wage laborers have been the hardest hit in the current economic crisis.

In the past, labor leaders have been directly bought off by PRI officials in exchange for cooperation with government policy. But if conditions do not improve soon, they may have to acquiesce to protest in order to protect their own power. Indeed, initial signs of labor unrest began to break out in Mexico City in late April. So far, the government has been able to keep the lid on these protests.

Nevertheless, there is no telling how long the pressure will remain under control. For there is an unsettling feeling here of a nation teetering on the brink—a feeling that one wrong move by the new government could plunge Mexico into a very dark abyss.

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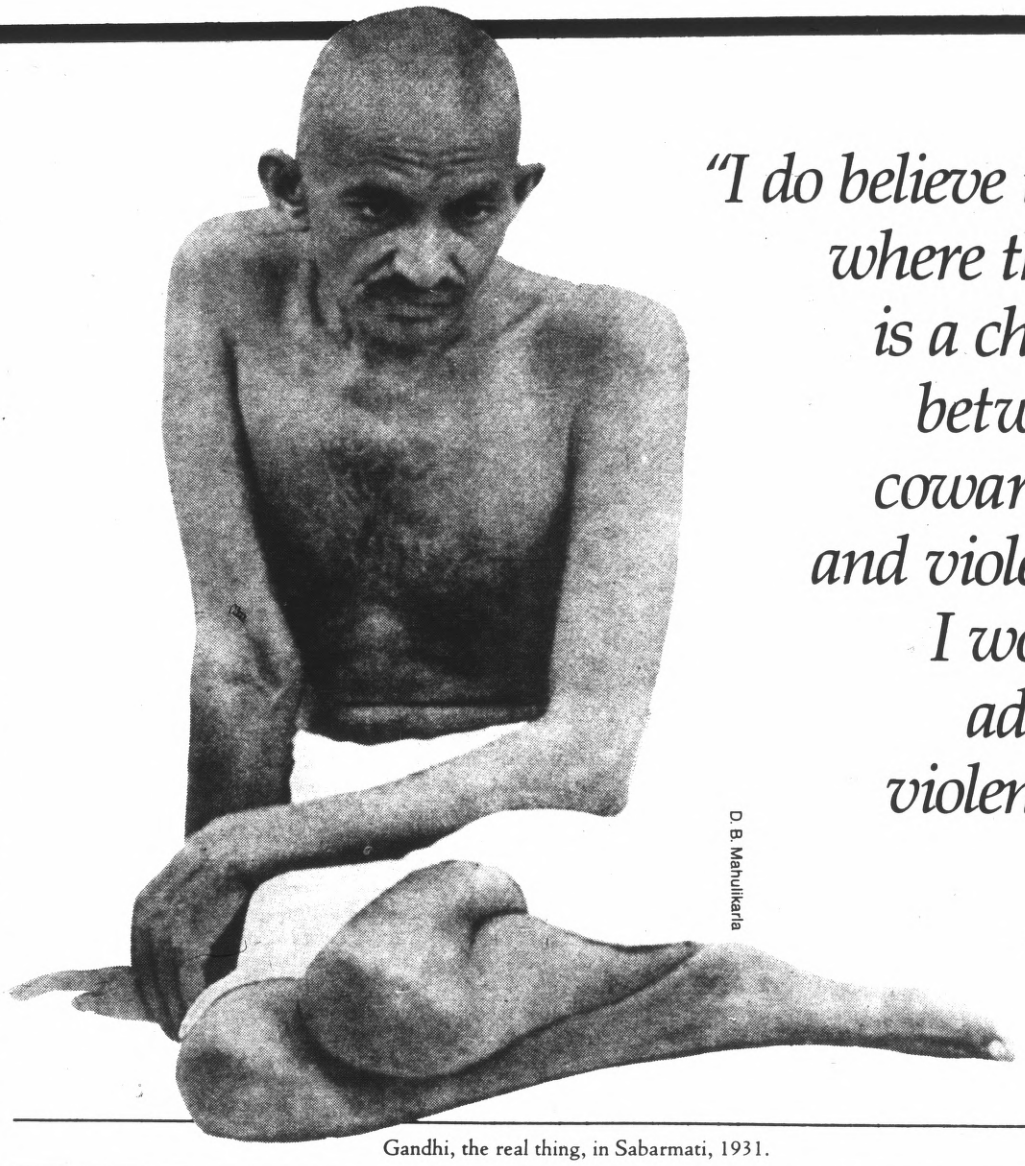
Gandhi, You Deserved Better

by Stuart Leavenworth



"I do believe that where there is a choice between cowardice and violence I would advise violence."

D.B. Mahulikarla

Gandhi, the real thing, in Sabarmati, 1931.

When I was a wee lad, the name of Mohandas K. Gandhi often popped up during dinner table conversations with my liberal family. Well-intentioned Anglophiles that they are, my parents would casually mention The Mahatma in the same breath as Franklin Delano Roosevelt, or Abraham Lincoln, or any other "peace-loving" leader who came to mind. These brief mentions of The Mahatma served as a perpetual source of confusion during my early youth. As a result of watching too much television, I somehow confused Mohandas Gandhi with Muhammad Ali, the boxer. Struggling through adolescence, I had a hard time figuring out how the leader of India's independence could "float like a butterfly, and sting like a bee."

People who now attend screenings of *Gandhi-The Movie,* will surely be left with even more obscure impressions of "India's Greatest Leader." As I mentioned in a film review last quarter, this "spectacular epic" does a great injustice to those who are trying to understand both the political and the personal sides of Gandhi. Admittedly, *Gandhi* is only a Hollywood epic, "a Ben Hur with a different message" as UCSC history professor Dilip Basu puts it, but this is no reason to avoid criticizing Richard Attenborough's Oscar-winning film. More and more I hear people talking about "Gandhi's vision" with *Gandhi* as their only point of reference, and it is making me rather ill.

Gandhi was not a saint. He was not the *only* leader of India's independence. And despite inspired lines in the film like "an eye for an eye makes the whole world blind," he was not even an absolute advocate of the doctrine of nonviolence.

"I do believe that where there is a choice only between cowardice and violence, I would advise violence...I would rather have India resort to arms in order to defend her honor than that she should, in a cowardly manner become or remain a helpless witness to her own dishonor," Gandhi once said. When the Indian government sent troops into Kashmir following independence, Gandhi gave his blessing. In a radio broadcast on December 25, 1947, Gandhi stated that Kashmir was worth fighting for, and that it was "regrettable" that this dispute between India and Pakistan had been submitted to the United Nations for conciliation.

As Gandhi scholar Ralph Buultjens notes about this episode: "It is thus abundantly clear that Gandhi did not consider nonviolence as an absolute, but as an imperative that should be pressed only to its limit and not applied in totality in all circumstances. This understanding of his doctrine will no doubt be welcome to those who have pursued nonviolence and reached the end of that road without significant success."

Gandhi's philosophy evolved from the Hindu tradition of *ahimsa* (harmlessness), the Bhagavad Gita, and from Christian Doctrines, to name a few. From a pragmatic viewpoint, Gandhi believed that nonviolent direct action was the most appropriate and effective form of resistance, considering the nature of Indian society and British colonialism. In this espousal, he was in direct conflict with Indian leaders like Subhas Chandra Bose (never mentioned in *Gandhi),* who advocated violent uprising against British rule. As history has shown, Gandhi's philosophy was perhaps the most practical way of driving the British out of India. In any case, it resulted in the least loss of life.

As for people outside India, Gandhi's philosophy sometimes went to extremes. During World War II, he went so far as to suggest that German Jews should commit collective suicide in order to arouse the conscience of the world to the true nature of Hitler's atrocities. (He suggested the same for Ethiopians under Mussolini.) After the war, Gandhi defended his advice by saying, "The Jews had been killed anyway and might as well have died significantly." It was a bold statement, to say the least. Jewish leaders such as Leo Baech criticized Gandhi's thinking vehemently, saying, "We Jews know that the commandment of God is to live."

Why are these sides of Gandhi left out of the film? Perhaps it would have complicated matters. As director Richard Attenborough (and numerous other redundant techies) said at the Academy Awards, "This is a film for peace." (And, by jove, why complicate the message with a few philosophical idiosyncracies?) Add the fact that a third of the film was financed by the Indian government, and you can see why Attenborough was reluctant to present a balanced view of Gandhian thought. (As a sidenote, it should be mentioned that Attenborough is not so pacificist himself. When a film reviewer questioned him earlier this year about the liberties he had taken with Gandhi, he reportedly proclaimed, "Can anyone tell Picasso the number of feathers he has to put on a bird's wing?")

Another side of Gandhi that the film ignores is his personal and domestic philosophy. Says Basu, "Not only has Attenborough avoided some controversial aspects of Gandhi's life—relationships with his friends, experiments with celibacy—but he has also omitted some significant features of Gandhiana: his work for rural reconstruction, his advocacy of women's and untouchables' causes."

Of all the spiritual leaders in the world, Gandhi was one of the few whose personal style conformed with his preachings. He advocated vegetarianism, prohibition, sexual restraint, avoidance of tobacco, occasional fasting, austere living, and followed these precepts to the point of eccentricity. To test his resistance, he slept naked with young women alongside him at night. To critics who questioned the sincerity of this practice, he responded: "I do hope you will acquit me of having any lustful designs upon women or girls who have been naked with me."

At times, however, Gandhi's preoccupation with the ethical practices of others prevented him from seeing the natural and human failings of those around him. "Any man or woman can achieve what I have," he wrote, "if he or she would make the same effort and cultivate the same hope and faith." This headstrong belief in "individual will" created constant problems with friends and family. We now know the resentment and unhappiness of Gandhi's wife and children was due in large part to The Mahatma's autocratic domestic style. Buultjens notes, "The personal morality of Gandhi is perhaps an admirable ideal, but not a practical model for everyone, a distinction which Gandhi was unwilling to make."

Gandhi's vision for India displayed a similar balance of goodness and ignorance. On the one hand, he lobbied aggressively for the elimination of caste untouchability and discrimination against women. (Interestingly enough, the word "caste" isn't even mentioned in the film.) Gandhi's efforts in this area are being duly rewarded. Although the caste system still pervades India, the status of the untouchables has increased markedly, and so has the status of women. Followers of Gandhi can take pride in these achievements.

On the other hand, Gandhi's vision for a village-centered, decentralized India was hopelessly romantic. Although self-reliance in industry and agriculture is a goal for every society to strive for, alleviating India's hunger would be (and is) impossible without mass mobilization and national coordination. As Basu notes, the Janata Administration of 1977-79 attempted to adopt some of Gandhi's proposed measures and failed utterly. This is not to say that Gandhi's emphasis on "smallness" has no value; E.F. Schumacher and even Jerry Brown proved otherwise in different contexts. But in India, most scholars would agree that Gandhi's socioeconomic blueprints are irrelevant and have had little impact on the nations's progress.

Perhaps more interesting than the limitations of Gandhi and *Gandhi,* is the way that the Left and the Right have responded to the film worldwide. In India, the reaction is mixed. *India Today,* the *Time* magazine of India, wrote enthusiastically about the film, both in its artistic and political aspects: "In the western world, where aggressiveness is not only encouraged but considered necessary, rudeness considered chic and a sign of strength and power, Attenborough has ambitiously proposed that the submission and love that Gandhi spoke about can be used in today's world as a position of moral strength."

Other critics, such as Ragunath Raina (former director of the Indian Film Festival), are not as enthusiastic: "Gandhi has been assassinated again...sacrificed at the altar of crass commercialism. India's epic freedom struggle is presented as a sort of game between a saintly, stubborn, eccentric man and highly civilized rulers, who finally agree to hand over independence as a gift. The giants of the freedom movement have been reduced to pygmies...Attenborough says that his film is about Gandhi, not India's freedom struggle. As if the two can be separated!"

Most Indian citizens are greeting the film warmly, according to Basu, except in areas where Gandhi himself is despised, like Basu's hometown of Calcutta. Reports from India tend to confirm his opinion. On March 24, when the film won a national award, groups of untouchables "angered at the film Gandhi," reportedly "unleashed live snakes in a movie theater, sending viewers screaming in panic for the exits."

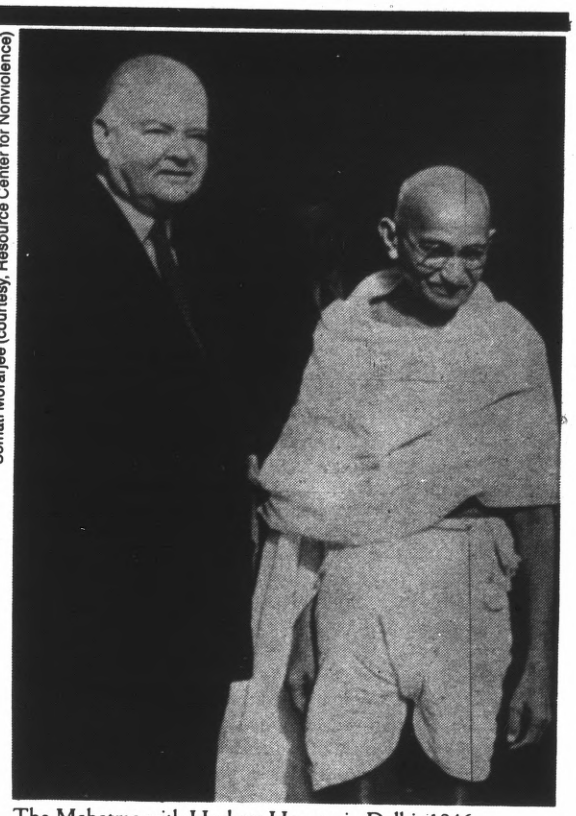
In the US, the reaction is of a similar vein. *Commentary* magazine, the definitive right-wing journal, published a long diatribe against the film (and Gandhi himself) in their March issue. Richard Grenier, the author, calls the film "a paid political advertisement for the Government of India," and implies that the film was released in the US to coincide with US arms negotiations with the Russians. Grenier even sinks so low as to discuss Gandhi's preoccupation with bowel movements. (Grenier writes that Gandhi's daily greeting was "Have you had a good bowel movement this morning, sister?" He's correct, but what a low blow.)

At the other end of the political spectrum, the *Village Voice* printed an unabashed hatchet-job on the film in their April 12 issue, with the usual left-wing line that anything out of Hollywood *has* to be a product of imperialism. The *Voice* editors really goofed it up by glorifying Subhas Chandra Bose as a national liberator of India. Bose allied himself with the Japanese during World War II, and wanted to overthrow the British in order to install himself as a dictator. Most Indian historians would agree with Basu's claim that "Bose was a fascist." (I don't know where writer Elliot Stein got his information.)

"Ghandi has been sacrificed at the altar of crass commercialism," said one Indian film viewer.

Here in Santa Cruz, audiences rave about the film, although it is questionable whether they learn anything from it. Last March a film projector broke down at the UA cinema where Gandhi is being screened (the theater was unable to refund the tickets) so people started "a riot," according to a UA manager. A concessions worker told me that people stormed into the lobby, and while standing next to a Gandhi ad from the Resource Center for Nonviolence, proceeded to yell and traipse around hysterically. No snakes were released in the aisles, but it was a pretty horrorshow affair for Santa Cruz. That is, until the police arrived.

No matter what one thinks about the film in historical or artistic terms, the plain fact is that *Gandhi* is exposing a whole generation of Americans to a philosophy usually ignored in the Western World. The film is stirring debates, generating symposia, and encouraging people to read up on Gandhiana like never before. Whether any lasting lessons are learned in this process remains to be seen. All I know with certainty is that Gandhi was not a deity, he was not a prophet, and he was certainly not Muhammad Ali. He was a man, a courageous one with many achievements, but a man nonetheless. ✓



Somati Morarjee (courtesy, Resource Center for Nonviolence)

The Mahatma with Herbert Hoover in Delhi, 1946.

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Watch for details in City on a Hill

An Introduction to Bettina Aptheker

by Sharan Street

By the time your baby sister goes to college, her peers will think that the main contributions of the '60s were Jim Morrison, the maxi skirt, and marijuana. Kent State, People's Park, and student strikes will be as forgotten as the Nehru jacket. Even for students going to UCSC now, it's easy to forget that their university experience was irrevocably changed by the upheavals of ten short years.

A good example of this change is Bettina Aptheker's Introduction to Feminism class. Twice a week, 200 students meet to learn about the nature of women's oppression. Though the subject is grim, the atmosphere in the class is uplifting. Aptheker stands in front of the large class in Oakes 105, feet slightly apart, arms hanging loosely behind her back. She begins casually, punctuating her lecture with giggles, as if addressing a few friends over drinks. But by the end of class, the students are caught in the flow of her oratory, which builds to a climax and then is gently brought to a close. The whole room breathes a sigh—not of relief, but of satisfaction, comprehension.

Nineteen years ago, Aptheker was honing her oratory powers in a different arena: the Berkeley Free Speech Movement. As the opening volley of student upheavals in the early '60s, the Free Speech Movement was the necessary prelude to any student activism on University of California campuses. In the university system, McCarthy's legacy survived; students were not permitted to form political associations and university regulations barred off-campus speakers from expressing political viewpoints of any kind.

Aptheker's charismatic presence and her political inclinations propelled her into a leadership role in the movement. Unlike many of the "New Left" organizers, Aptheker had close ties with the old left, and she was a member of the Communist Party. The daughter of Herbert Aptheker, a leading theoretician in the American Communist Party, she grew up surrounded by radicals, anti-war activists, and civil rights leaders like W.E.B. DuBois.

In the '80s, Aptheker has found herself inside the belly of the educational beast, a lecturer at UCSC. The UC system has changed since the early '60s, and a parade of off-campus speakers invade UCSC every week to espouse everything from saving whales to banning bombs. In her sunlit Kresge office, filled with books about the Civil War, Afro-American history, and feminism, Aptheker dicussed the lasting effects of the '60s and her work today.

Aptheker stressed that the Free Speech Movement changed the political climate in a fundamental way by "consolidating the left-liberal coalitions that brought an end to McCarthyism. It was the final denoument." Once the last blow had been dealt to '50s witchhunting, students were free to pursue other issues of importance.

"One of the issues [the Free Speech Movement] raised was that the university received a lot of money from the government and military industries," said Aptheker. Students realized that the university as an institution was not politically neutral, and that it maintained and reinforced the status quo and corporate structure. "Remember, this was a new idea back then," she explained. "Once students understood this fundamental relationship, they were able to demand that the university serve other communities: the Black, Latino, working class, and women's communities." Students fought a five-year battle to gain funding for new academic programs to serve these groups, "a tremendous struggle....People went out on strike, had sit-ins, the police came on campus."

From these tumultuous beginnings ethnic and women's studies programs were born, and since 1974, Aptheker has taught in these disciplines. Since that time, she has concentrated her energies in the feminist movement.

Photo by ANNIE VALVA

"It's no trick to teach a woman to do the same thing that men do. I'm much more interested in teaching women how to take male-centered theories and do something else with them."

The change from leftist to feminist has not been entirely without pain for Aptheker. Though she can attest to the important gains made in the '60s, there were aspects of that time she now disavows, particularly the way that the media created celebrities in the student movement. As an outspoken, radical leader and the daughter of a famous communist, Aptheker was colorful media fodder. In her lectures, Aptheker describes how other feminists made her realize the extent to which she had been drawn into a "celebrity trip." She relinquished the narrow personal power bestowed by celebrity in favor of a feminist form of power-sharing—gaining power through helping other women gain control of their lives.

No less painful to Aptheker were the consequences that feminism had on her Marxist convictions. "When I came to UCSC in 1979, my intention was to write a dissertation that would dissolve the hyphen between Marxism and feminism." After a year of work, she realized that this could not be done. "Once I came to this intellectual conclusion, I had a lot of emotional work to do....[Marxism] had been a central part of my life since I was a baby. I had to let go of a certain kind of faith in its ability to answer all questions.

"I came to the conclusion that there wasn't any theoretical system existing in the world that didn't place men at the center," continued Aptheker. "It's possible to insert women into them, and utilize their ideas, but all of them get torn apart by inserting women as equals into the theoretical structure."

Still, Aptheker's past political beliefs play a strong role in shaping her analysis of women's oppression. She places much of her effort into bonding with women across race and class lines, and in her courses she emphasizes to her students that women come from different backgrounds. "I don't prioritize oppressions. I put women's experience, women's lives, at the center—but women come from all different classes and races. Even women who come from the white middle class have a piece of the oppression." This emphasis can be seen in Aptheker's course structure, which features lectures on the interdependence of Black and women's liberation movements, the role of women in the labor movement, and lots of material on racism.

Whatever the subject of the lectures, it's certain that Aptheker's presentation will be lively, illustrated by examples from her personal experience and accompanied by pertinent grimaces and gestures. Besides being entertaining, this method of teaching represents a cornerstone of feminist consciousness best described in the simple statement "the personal is political." Aptheker explains that this teaching method demonstrates the content of her courses, which is fundamentally to teach women how to apply what they have learned to their own lives. The biggest influence on her teaching was Paulo Freire's *Pedagogy of the Oppressed*, a text about teaching Brazilian peasants. She describes the kernel of Freire's thought: "How do you teach an oppressed group to think for themselves, to think out of their own experience, and to not assume that the way of the master is the way to freedom?"

"It's no trick to teach a woman to do the same thing that men do....I'm much more interested in teaching women how to take [male-centered theories] and do something else with them.

"There's pressure in academia to work in the performative mode, to be clever about how one discusses a text or puts theories together in a unique way. To my personal thinking, this is not particularly useful. I believe in learning as liberation, in giving women the tools they can use to liberate themselves."

Like many women's studies faculty around the nation, Aptheker is a part-time lecturer, which means she is paid far less than a full professor and has no security of employment. At the present time this suits her because "as a non-tenured faculty member, I don't have to give my energy to institutional concerns, so I can give more of my time to students and to writing for women."

She notes, however, that tenure track faculty positions are essential for the women's studies program to help stabilize its curriculum and to protect the program from budget reductions. "The entire women's studies budget is less than the salary of one full professor," says Aptheker. "This pays for my salary, Joyce's [Joyce Brown, the women's studies administrative assistant], and for the classes offered through the women's studies program."

The perpetual lack of funding for women's studies makes the program "unable to present the panorama of women's lives." The program tries to remedy this by getting other boards to hire professors to teach feminist classes, but "there are tremendous gaps we cannot fill."

Women's studies must be made a part of every discipline, but it also must be constituted as a regular board for in-depth study. And women students on the campus must support it. It won't exist without the passionate commitment of women students to fight for it, to keep its courses well-enrolled. If you let the pressure off, it will die."

If anyone knows about applying pressure to the University of California, it is Bettina Aptheker. When roused, she is still an eloquent dissenter within the UC system. At a celebration/teach-in for community studies professor Nancy Shaw, who had been tentatively denied tenure, Aptheker gave a speech that denounced Chancellor Sinsheimer's negative evaluation of Shaw, saying it "desecrated Shaw's work...her work is sacred because it deals with women's lives. I think women's lives are sacred...and they are worthy of respect in a man's institution."

Although she has seen the ways students can exact administrative and academic changes from universities, she is careful to stress that the fundamental structure of education has not altered since the '60s. Despite the addition of Third World Studies and women's studies programs, the UC system serves the interests of a privileged group of the state's population.

"The student population is overwhelmingly young, overwhelmingly white, and overwhelmingly middle class," said Aptheker. "Of course, these divisions are the result of tracking that begins in kindergarten."

Aptheker is warily optimistic about the future of ethnic studies in the UC system. "I think the programs better survive. Administrators would be fools—even from their own point of view—to cut the programs. By the year 1990, a majority of school children will be people of color. By the year 2000, an absolute majority of people in the state will be people of color. This is not to say that just having Third World Studies programs is enough—it shouldn't let the other departments off the hook. All the departments should integrate Third World Studies into their programs. The problem is having a university where everyone in power is white and male. Now what does that say to students that aren't?"

Photo by ANNIE VALVA

Introduction to Feminism

A Man in a Woman's World

by Mark Gassell

I walked into class the first day and sat down among 200 or so women, with the uncomfortable feeling that I'd stepped into someone else's domain. I realized that Introduction to Feminism was going to be a challenge—not with equations or formulas, but to my attitudes and ideas as a man.

My background is fairly liberal politically, but my family was one in which my father worked and my mother stayed at home while we were young. It never occurred to me that those parental roles could be switched, that my father could stay home and my mother work.

It was with that kind of naive thinking that I entered Oakes 105 and saw and heard Professor Bettina Aptheker for the first time. She told the class that the oppression of women is an integral part of the structure of our society. Her discussion made me realize that some of my ideas which contributed to this oppression were a result of years of sexist socialization.

On that first day Aptheker said the class would "place women at the center of things." Her expression was not only unfamiliar, it didn't quite make sense. Was the focus of other classes always on men? Slowly, however, I became more and more familiar with what she meant.

For example, it meant that Aptheker talked to the class about "Our oppression as women" or "our struggle for equality," continually using the pronouns "us," "we," in terms of women. This apparent disregard for the men in the class at first enhanced my already strong feelings of isolation.

It was new and unusual to have an instructor talk about "us" as if everyone was a woman. Yet as the class progressed and I heard about "our fight" and "our history," I realized that "placing women at the center" meant not just studying feminism but perceiving it through women's eyes.

I struggled with another aspect of the class: the realization that throughout history white middle class men have structurally oppressed women. Since I come from a white middle class family, that definitely touched a nerve.

I'd never had a class where that kind of realization hit me as hard as in Introduction to Feminism. As Aptheker talked about how men have consciously and subconsciously perpetuated our patriarchal society, I felt uneasy. It made me look around the class to see if anyone was staring angrily at my back.

That uneasy feeling forced me to think about how true some of those statements are in my own life. I thought about my grandmother, who refuses to learn to drive a car because her husband, who has been dead for three years, forbade her to learn. I thought about how she told me that her job was to take care of the kids and make her husband happy, many times at the expense of her own happiness.

It also made me think a great deal more about my mother, who raised two children while working part-time—tasks I had taken for granted. These images came to mind when Aptheker talked about men's perpetuation of our patriarchal culture.

The key to the success of Introduction to Feminism is that each student, male or female, can relate what is said in class to experiences in their own life. Women continually deal with many of the topics Aptheker discusses in class: sexual harrassment, unequal pay, rape, and physical assault. But most men in the class haven't dealt with these issues in the first hand way that women have to. The stories and personal experiences of women in the class played an important part because they enabled me to achieve a fuller understanding of those issues.

Ironically, it's men's lack of understanding and experience that makes the class so valuable for them. The class enables men to understand feminism and sexist oppression as women perceive it. It tests the ideas and attitudes that men have formed over many years of patriarchal brainwashing, and makes men conscious of their own part in the oppression of women.

It's sometimes hard to answer why a man should take Introduction to Feminism, a class in which the main focus is on women. But I learned that the problem of the oppression of women is not just women's domain. It is every man's as well.

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WOMEN'S CLIPS

Quote of the Week: *"A working definition of feminism: The collective empowerment of women as autonomous, self-defined, independent human beings who shall have at least as much to say as men about everything, in the arrangement of human affairs."*

Bettina Aptheker

Seeing is Believing

Art historian and critic Helen Shearing and printmaker June Wayne will give the two final talks in the ongoing series, "Women and the Visual Arts," on consecutive Wednesday afternoons at 4pm in Classroom Unit I. Shearing will speak on May 25, and Wayne on June 1. The lectures are all open to the public at no charge.

Potlucking for Crisis Support

Women's Crisis Support and Shelter Services is planning a potluck on Thursday, May 26 from 11am-2pm at the Merrill Faculty Lounge (Merrill 105). All persons interested are invited to come and learn about the agency and what you can do to help. Bring food to share.

Fear of Death? No, Fear of Pregnancy

Doctor David Baskin, a psychologist at the Albert Einstein College of Medicine in New York, recently surveyed the fears of 56 children aged 6 through 13 and 13 through 18. He found that adolescent boys voted "getting a girl pregnant" their third biggest worry, just after "going to jail" and "flunking out." The girls ranked pregnancy as a fear second only to that of the death of their parents. Commented Dr. Baskin, "These fears reflect the contemporary experiences of children. In the past, you certainly would not have heard boys expressing concerns about pregnancy." (*Her Say*)

Dalkon Shield Alert

All women still using the Dalkon shield IUD should have their doctors remove it. That warning comes from the US Department of Health and Human Services in the wake of a study by the Food and Drug Administration and the Center for Disease Control in Atlanta. That study found that women who use the Dalkon shield face a five times greater risk of developing pelvic inflammatory disease than women who use other types of IUDs.

FDA spokesperson Christopher Smith said this was the first study extensive enough to determine accurately the risk of the Dalkon shield, which was taken off the market in 1974 because of reports of pregnancy-related infections. Smith added that there is no way of knowing how many women still use the Dalkon shield. The government warning echoes the advice of A.H. Robbins, the Dalkon shield's manufacturer, who urged women to have the devices removed as far back as 1980. (*Her Say*)

Concern and Support

A support group for women with Premenstrual Syndrome will be starting at the Planned Parenthood building (212 Laurel St.) with the first meeting on Thursday, May 26 at 7pm. This class is for women who have completed the Premenstral Syndrome Class at Planned Parenthood, or with consent of the instructor. The class will cost $3-$5 per session. For more information call 425-1551.

A Resource for Your Rights

The Rights of Women, a handbook published a decade ago by the American Civil Liberties Union, has recently been updated and expanded. The 406-page book surveys the change in women's rights in such areas as education, employment, mass media, and reproductive freedom, and lists more than 100 women's organizations that provide help for the victims of sex discrimination. The handbook, which costs $3.95, is available from the literature department of the ACLU, 132 West St., New York, NY 10036, (202) 944-9800. (*Her Say*)

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ANNOUNCEMENTS

A PEASANT OF EL SALVADOR, written by Peter Gould will be performed one time only at the Louden Nelson Center, Tuesday, May 24 at 8pm. Presented by the Comite de Solidaridad con El Salvador. Tickets are available at the Latin American Studies office (Merrill), the Women's Reentry Center, and the Comite office, 128 Pearl Alley. $3.50-$5.00

A STRESS RELEASE-REDUCE WORKSHOP: Maryanne Nolin will present a two-hour session on specific and generalized techniques for stress release, reduction, and management, tailored to the needs of the busy student during pre-exam season. May 23: College 8, room 473, 12-2pm. May 24: Merrill Baobob Lounge, 7-9pm. May 26: Kresge Seminar Room, 7-9pm. 427-0668 for info.

THE SANTA CRUZ WESTSIDE COMMUNITY HEALTH CENTER will be having training sessions for Community Health Aides on May 28 from 10am to 4pm. These Health Aides will be assisting the staff of the Health Center during clinic hours. All interested community members are encouraged to participate. Also, the Center is looking for a small refrigerator (for its laboratory) and a centrifuge. If you have either of these items and would like to donate them, please call 425-5028.

THE AMERICAN RED CROSS BLOODMOBILE will visit the UCSC campus on May 27 at East Field House, from 1 to 6pm, sponsored by Cowell College. Right now, somebody, somewhere, needs your type of blood to go on living. Help save a life by donating blood. And bring a friend.

SCIENCE 83 Managing Editor Eric Schrier will speak on "The Conception, Birth, and Maturation of a science magazine" on Tuesday, May 24, 8pm, Thimann Lecture Hall One.

UCSC RAPE PREVENTION EDUCATION is showing a video-documentary, *Some of the Girls*, which examines the attitudes and experiences of eight widely diverse individuals who work at the highest paying job for unskilled women in America: Go-Go dancing. It will be shown Tuesday, May 24, in the Health Center Conference room at 11:30. No charge and refreshments will be served. Contact Gill or Susan at x2721 for more information.

ALL LOCKERS AT THE COMPUTER CENTER must be cleaned out by 5pm on Wednesday, June 8. At that time we will cut all remaining locks and recycle all materials left. The lockers must be cleaned out even if you plan to work at the Computer Center during the summer. Last year we recycled several cases of cards, printout, and manuals.

THE COMPUTER CENTER requires that all computer accounts be renewed with a new application at the end of each fiscal year. All accounts that are not renewed will be closed July 1.

THE DEADLINE for return of lockers and clothing at both the East and West Fieldhouses will be June 10. Please return all clothing and locks before this date or a late fine will be assessed and you will be billed for any unreturned items.

FREEZE WEEK: The local chapter of Californians for a Bilateral Nuclear Weapons Freeze is sponsoring "FREEZE Week" from May 21 to May 27. During FREEZE Week, local businesses have set aside a day or an evening when a percentage of their profits go directly to the FREEZE. The FREEZE has distributed posters and other advertisements listing the businesses participating in FREEZE Week, and people interested in supporting the FREEZE may do so by patronizing these businesses during FREEZE Week. For further information, call 429-8755.

THE COOPERATIVE EDUCATION OFFICE offers a wide variety of internships in fields of interest and in various areas of the United States. Below is just a partial listing of internships available with deadline dates coming up soon. Our office is located in Room 205, Central Services. Please stop by or call x2396 or x2368, Monday-Friday, 8am-5pm, for more information. Some of the internships listed are: Alpha Therapeutic, Monterey Bay Aquarium, Science Instructor/Research Assistant, Collective Bargaining Project, California Courts-Judicial Council, Camp Campbell, Monterey County Local Agency Formation Commission, and University Relations.

BREAD AND BARTER, a unique Bartering community, will have a Potluck Membership Meeting for everyone interested in alternatives to spending money ($$$). Everyone is invited, just bring something to eat and your own placesetting. Potluck at the San Francisco Savings Bank, 1995 41st Ave., Friday, May 20, 6:30pm. Call 425-5667, David Leventer, for more information.

SANTA CRUZ BIRD CLUB: Sunday, May 22, 6:30pm, White Oaks, Tassajara Hot Springs. For information contact trip leader Bruce LaBar, 476-7583. Carpool at the County Government Center at 6:30pm. Bring food for a full day of birding. Everyone interested in birding is invited.

SOVIET SPEAKER: Dr. Joseph Ioffe, ex-Soviet and professor of political science and economics at the University of Crimea in the USSR, will be speaking of his experiences in the Soveit Union on May 24, 8pm, at the Fireside Lounge, Cowell College, UCSC. This lecture is free and the public is invited to attend.

CHANCELLOR'S OFFICE HOURS: There will be no Chancellor's Open Office Hours on Tuesday, May 24; the Chancellor will be out of town. The last Open Office Hours for this academic year will be on Tuesday, May 31, 1:30-3:30pm.

THE WILDLANDS RESEARCH INSTITUTE, San Francisco State University is pleased to announce tuition reductions for UCSC students on selected summer projects to help preserve threatened Parks and Wilderness. Courses include on-site studies of Canyon Country National Parks in the Southwest, and Rocky Mountain Wilderness in Colorado and Wyoming. Each field course is 3 to 4 weeks long, and earns 5 quarter units credit. Previous research experience is not required. For details, contact: Wildlands Research Institute, 407 Atlantic Ave., Santa Cruz, CA 95062, (408)427-2106.

IN THE NUCLEAR SHADOW: *What Can the Children Tell Us?* A 25-minute film documentary from the producers of *The Last Epidemic* and Vivienne Verdon-Roe, educator and writer. The film will be shown May 23, 7:30 and 8:30pm at The Louden Nelson Center, Santa Cruz, Room 6. Free admission, for more information call 425-5609.

A MULTI-MEDIA ART EXHIBITION by ASCO, a Los Angeles based group of young Chicano artists, will open in the Mary Porter Sesnon Gallery, Porter College, on Wednesday, May 18. The group also will present a unique, live performance on Friday, May 20, at 8pm in the Kresge College Town Hall. Both the exhibit and the performance are sponsored by the Mary Porter Sesnon Art Gallery and the UCSC Ethnic Studies Committee and are open to the public, free of charge.

PUBLIC WORKSHOP ON RESEARCH AND DEVELOPMENT CENTER: Two public workshops will be held on Monday, May 23 and Tuesday, May 31, respectively, to discuss the scope of issues to be addressed in the Environmental Impact Report on the proposed UC Santa Cruz Research and Development Center. Both workshops will be held in the large meeting room at the First Congregational Church, 900 High Street, from 7:30-9:30pm.

MILITARY RECRUITERS will be on campus May 24. Anyone interested in organizing around this issue come to a meeting at 7pm, 247 Kerr Hall, Thursday, M... 10

CAREER PLANNING & PLACEMENT:
WORKSHOPS:
May 23 - Interviewing Techniques, 12 noon
May 25 - Resume Preparation, 12 noon
Call x2183 for workshop location & sign up
§
RECRUITERS COMING TO CAMPUS:
May 24 - U.S. Army
Call Diane Matus, x2183, to arrange interview
§
FULBRIGHT GRANT WORKSHOP
Graduating seniors and graduate students who are interested in teaching and/or studying abroad under this program are urged to attend a workshop given by Diane Matus, Fulbright Program Adviser on May 25 in Room 219, McHenry Library. The deadline for application is mid-October. Call x2183 for information.
§
VETERINARY MEDICINE ANYONE?
CPPC is interested in your needs and ideas about veterinary medicine. Join Rosejoanne in this discussion group on May 25 at 7pm at the Cowell A-frame. Call Rose at x4636 or Lisa at 458-2302 for information.

GRADUATE STUDENTS: May 27 is the last day to complete all requirements for a graduate degree to be conferred upon completion of spring quarter. Office of the Registrar.

"WHAT'S A COMPUTER?"—The Santa Cruz YWCA's new class, will help you get over your fear of computer by teaching you how computers work, computer jargon (i.e., what's a chip?) and ways computers can be used in both your personal and work worlds. One class session will include a tour of the county computer center. Class is offered for 3 Tuesdays, starting May 24, 7:30-9pm.

"WRITING A RESUME THAT GETS YOU THE JOB" will be the topic for discussion at the upcoming Santa Cruz YWCA Brown Bag lecture series on Thursday, May 26. Call the Santa Cruz YWCA at 426-3062 for more information.

SENIOR THESIS WRITING: Cross-disciplinary UC Extension course June 20-July 27, Mondays and Wednesdays, 9am-noon. If for you Senior Thesis = High Anxiety this course is for you. Cowell 221, fee is $125. Call Barbara Gottfried for information at 426-1830, 429-4591 (message).

THE SANTA CRUZ ARCHAEOLOGICAL SOCIETY'S guest speaker for the month of May will be Dr. Rick Wilk of UCSC speaking on "The Uses of the Past: Why Is It So Important?" Dr. Wilk will examine both the uses and abuses of the past by different societies throughout history and how different societies view their past. The lecture will be held at the Santa Cruz City Museum, 1305 East Cliff Drive, at 7:30pm on Thursday, May 19. Admission is free and all interested parties are urged to attend.

WOMAN'S CRISIS SUPPORT & SHELTER SERVICES seeks dedicated, committed women to assist with crisis line, shelter advocacy, on-call pickup services, temporary restraining orders, office work, fund-raising, children's program. No skill will be turned away. Our next volunteer training is scheduled soon. Please call 429-8336 today for an appointment.

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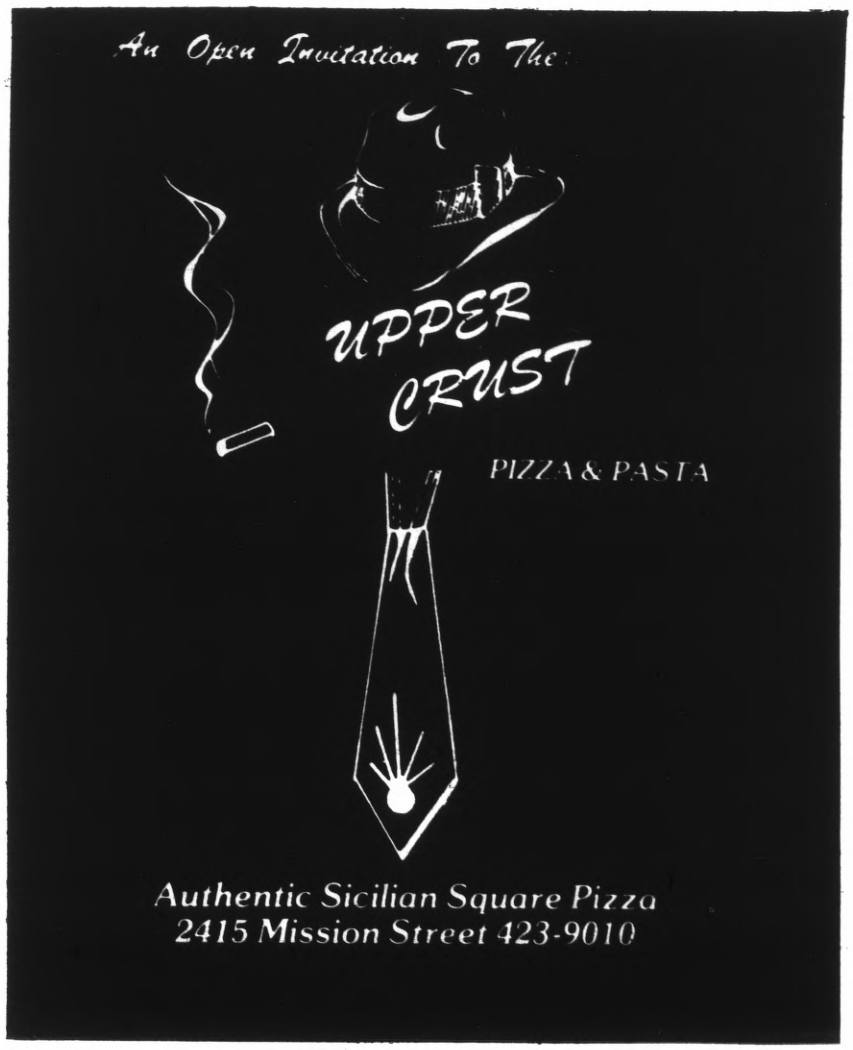


ARTS

Working

A Labor Of Love

by Melissa Bower

There are few musical plays that can successfully serve as both entertaining and thought-provoking theater. *Working,* playing at the Performing Arts Theater tonight through Sunday, is one such rarity. Based on Studs Terkel's book of the same name, it was originally adapted by Stephen Schwartz and Nina Faso for Broadway. The play presents real life testimonies from Americans about their work, and is integrated with songs by Stephen Schwartz, James Taylor, Micki Grant, and others.

Accompanied by a recording of the song, "Look for the Union Label," the show opens with the fading of checkerboard-like shadows on an all-white set. Director Michael Edwards has managed to pull together a 20-member cast as diverse as the characters the members portray. Although there is an unavoidable element of innocence among the student actors, it works in favor of the humanistic quality of the script. Here we get a glimpse inside America's heart as the testimonies of factory workers, executives, secretaries, millworkers, and more are spoken verbatim from Terkel's original interviews.

The play is presented as a series of monologues coupled with musical numbers, and the smooth transitions from character to character add to the magic of this musical. We see the housewife in the supermarket as the migrant worker stands outside urging people not to buy grapes. He tells us his story, and then we follow her to her front door where she is visited by the PG&E man; he tells his story, and the next scene opens with the housewife dragging an ironing board to center stage.

"Work? No, I don't work," she says ironically. Ela Wimmer as the housewife conveys the message that the role of homemaker is a full-time occupation as she doggedly plods thorugh the day's ironing. Her testimony is disheartening, but brutally realistic.

Therese Adams's mime-like dance choreography adds a fluid quality to the tempo of the presentation. Everyday movements are cleverly put to music—even banal activities such as waking up, grooming, and hitchhiking to work. Deep in the script lies the idea that working is not much fun, but the music and lyrics suggest a more playful attitude toward the theme. Schwartz and Faso have created a lighthearted vehicle for Terkel's original interviews.

The way the play filters the dynamic of real life through a musical interpretation is perhaps the most questionable factor of the show. While it avoids the deeper political possibilities of the testimonies, we are offered a glossy potpourri of characters and predicaments that leave interpretation up to the viewer.

The monologues are both tragic and ironic as they explore the pros and cons of holding a full-time job. Kevin Edwards's rendition of the funky parking attendant as he struts and strolls through his daily routine is full of heart and soul. Cheri McCray does a fine professional job as the waitress who makes life a little more interesting by assuming different characters, from queens to Mata Hari.

The millworker piece is probably the most dramatic, with Lizz Hodgin and four others elaborating on their jobs as suitcase makers. Eileen Dorn accompanies them with the James Taylor song "Millwork," and perhaps the most poignant line of the show, "May I work this mill just as long as I am able, and never meet the man whose name is on the label." The indifference of the millworkers is superbly directed, and the scene faithfully conveys the monotony of a factory job. The question of self-worth permeates the life of each and every worker.

By the end of the show, one realizes that all of us really are equal in our struggle to survive. It doesn't really matter what one does for a living, so much as how one goes about it. The play locks in to real-life concerns, and since so many types of work are represented, one can't help but be enlightened by at least a few of the diverse characters.

The stark white set designed by Greg Hansen suits the large cast, and is refreshingly versatile. The backdrop of the set consists of large rural and city photographs which enhance the true life theme. The lighting design by Molly Runner is fast paced, and is an integral part of the show as it steers the audience's attention around the stage from piece to piece. Although Seth Barrish's band is large, the music ties the whole performance together. Often the dialogue was difficult to understand over the music, but these were relatively minor technical problems.

Considering the content of the show, one might ask: "How well can university students portray people whose dreams have been whittled down to the harsh realities of making a buck?" For some, the show may be more than just another musical. The night I watched, one member of the audience shouted in agreement when the steelworker suggested that there be a plaque at the bottom of every building listing the people's names who worked on it. *Working* makes us feel we are fortunate to be living in the US, but not without questioning the sacrifices we must make as Americans.

Equus

A Boy and His Horse

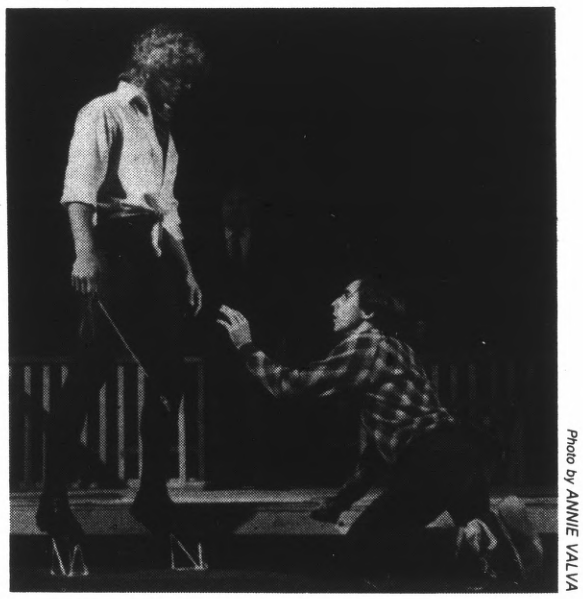


Photo by ANNIE VALVA

by John Kim

A powerful rendering of Peter Shaffer's psychological thriller, *Equus,* is being presented in an imaginative, dramatically effective theatrical setting at Stevenson College. The play tells the story of the inexplicably violent acts of a young boy, Alan Strang, who blinds five horses one horror-filled evening, and his relationship with Dr. Dysart, a middle-aged clinical psychiatrist assigned to the boy.

Through Shaffer's taut, probing wordplay and director William Shipley's staging of the piece, the audience is led through the autistic maze of the child's mind, with Dysart, ever heavy with dread, as the guide. Dysart probes the complex and inexpressible pain which led the young boy to blind the animals he worshipped, and gradually the doctor begins to realize that the problems and potential madness of the boy are inextricably linked to his own life. "A child is born into a world of phenomena," murmurs Dysart to the audience, "all equal in their power to enslave. It snuffs, it sucks, it strokes its eyes over the whole uncomfortable range. Suddenly one strikes. Why? Moments snap together like magnets, forging a chain of shackles...I can trace them I can even, with time, pull them apart again. But why at the start they were ever magnetized at all—just those particular moments of experience and no others—I don't know. *And nor does anyone else.*"

The circular stage at Stevenson contains a square with wooden railing surrounding the playing area; the actors play out the intricate dialogue, stepping into and out of the focus of the square. In the background, members of the cast sit on parallel benches facing toward the stage and the audience, giving a sense not only of the clinical nature of the play, but of the judgement, as in a courtroom, that the audience is led to make on the characters.

The set and lighting design of technical director Steve Bednar are impressive, allowing the full power of Shaffer's labyrinthe mystery to unfold under Shipley's forceful direction. This setting, with the audience surrounding the players, was specified in the original text of the play, and the dynamics of the staging here lend a great deal to the performance's impact.

Standouts in the cast include Paco Ramirez as Dr. Dysart and Brian Spencer Kasch as the troubled boy. Though Ramirez is a little too stiff early on in the play during his rhetorical monologues, leaning too much on the image of Dysart as being capable of madness, he is impressive later on as he becomes more deeply involved in the case of the child. Kasch portrays Alan Strang with good intensity—one moment filled with painful recollection, the next stubborn in his refusal to be had by Dysart's clinical tricks. Together, these two actors make the connections between the characters very real.

Another aspect to be applauded in this production is the inclusion of a climactic sexual union between Strang and a stable girl, well portrayed by Susanna Miner. This scene, again as specified in the original text, is played in the nude, and is used not for shock value, but to express symbolically Strang's emotional nakedness.

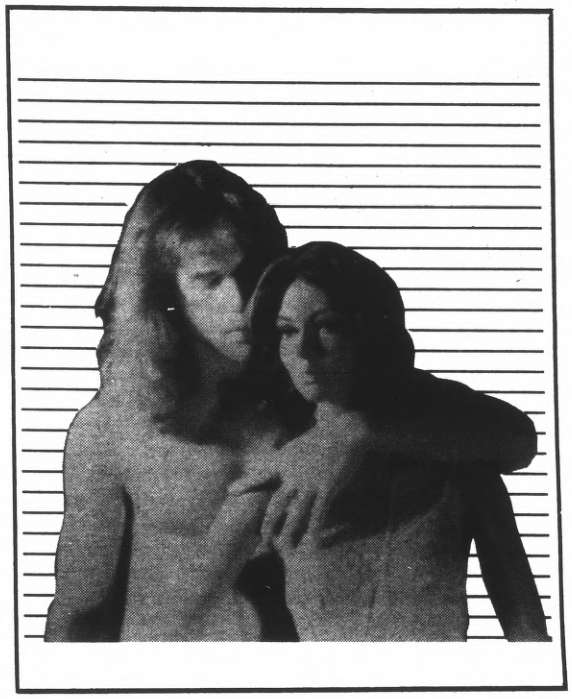
The gleaming, metallic horse heads and hooves (strikingly designed by J.D. Durst) are used to their fullest by the actors portraying the horses, especially during the nightmarish scenes of Strang's recollections.

The subtle and dramatic elements in this production are too numerous to be mentioned here, but let it suffice to say that this is an extemely well crafted rendering of a complex and ultimately rewarding play, with some very powerful moments. Shaffer's compelling sotry, combined with the unique staging and the well executed acting, make this show a vivid and impressive theater piece, worthv of praise.

Max Strom

The Blue Max

by Linda Hooper



When I first heard a homemade Max Strom tape a year and a half ago, I thought that this was one local who could really make it big. I couldn't tell much about the technical virtuosity, but his voice was unforgettable—like a cross between Peter Hamill without the wailing and the direct sexuality of Jim Morrison. But even though he shares that classically heroic look, Strom has none of Morrison's barely restrained insanity. In a promo picture, which later became the cover of his album *Moderne Passion*, Strom embraces a nude mannikin and looks at us as if the camera interrupted him *inflagrante delecto*. So he's got spunk, good looks, and a great voice.

Yet *Moderne Passion* is ultimately a disappointing album. The title cut, over-produced and gussied up with a shrieking background singer, is insipid compared to what I heard before. The rest of the cuts are much the same with the exception of "Mannikin," which he says was inspired by the cover photo and his experiences with San Fernando Valley women. This cut stands out as better than the rest, but far from what the homemade tape had promised.

In a thoughtful and articulate interview, Strom said that he realizes the album is not the best he can do. He said that he signed a record contract giving the producer absolute power in the technical treatment of his music. "I had little experience; he had a great reputation," Strom said. "He produced my voice the way he thought it was best, and I submitted to his will... I'll never do that again."

The most striking thing about Strom's music is the lyrics. The words in most popular songs don't really mean anything. But Strom is an intelligent songwriter; his lyrics are not simple. His powerful voice can give the words an emotional twist not often heard in popular rock music. On the record, the producing washed this unique quality out, but in concert, most people are impressed with his command and range. Just his body (he's 6'5") commands attention as he floods the stage with what's been called a "massive sexual wave." "People who come to our performances say it's one hundred times better than the record," Strom said.

His lyrics make sense intellectually, but not musically. This may be a result of his unusual writing process.

"I write stream of consciousness," he said. He plays several instruments, "not great, but I can play bass, drums, and keyboard synthesizer," as well as guitar. So he records each track on a sound-on-sound tape recorder. Sometimes he has an idea of the melody line or maybe a title, and then "I just sing the song." Strom once said that it's like being a medium. "Putting myself in a trance, listening and hearing the music in my head." What we hear on a record is what came out of him spontaneously.

It's often painfully obvious that Strom is just using the music to carry the words along. Though Strom is saying something important, the lyrics are unpolished and the ideas behind them don't ring true. Lyrics are not just ideas, they are sounds that must lay smoothly on the melody and complement the instrumental sounds. Too often, in his effluence of words, Strom doesn't notice what the music is saying.

Ironically, Strom believes words can't be separated from music. He didn't include a libretto on the album because "reading the words to a song is like watching a movie and reading the screenplay. When you go to a film, you may remember only a few sentences of dialogue, but remember the emotional impact." Lyrics have no impact if, in the middle of an emotional reverie, we notice we're caught in a verbose ramble.

After playing *Moderne Passion* a few times, the awkward phrasing isn't as noticeable. But still one hopes Strom will begin rewriting more, or maybe he'll just get better at expressing these rivulets of unconsciousness. Right now, though, it sounds amateur.

Strom was born in Santa Cruz, and like most locals, has developed a cynical tolerance of belief systems, be it science or astrology. Commenting on the astrological significance of his birthday, he says he was born in the hospital which used to stand across from the site of the Dream Inn, 50 feet from the sea, on a rainy July day with five planets in water signs. When emotionally distraught, he walks on the beach. His manager says Strom's first law is "If there's water, get in it." He's come close to drowning three times. Once after trying to hit upon a word to describe his style of music, a friend came up with "aquatic" since many of his songs have references to water.

Strom seemed to like the term but didn't explain why. Maybe "aquatic" is a good adjective, but only after hearing his music.

Unfortunately, the album is more of a trickle than a raging torrent of emotion. But like an *arroyo seco*, there's always that potential threat. Let's hope his next record is made during the rainy season.

Fassbinder Under Glass

by Don Hines

Photo by ANNIE VALVA

Rainer Werner Fassbinder's *The Stationmaster's Wife* begins with a single frozen image. The camera looks through a lace-covered window at a bridal couple locked in embrace: the stationmaster and his wife. The film focuses on such passion-under-glass; nearly every image is seen through a window or reflected in a mirror. But the elegant set design and lush photography in no way glamorize the petty ardor on screen.

The passions of Hanni (Elisabeth Trissenaar), the stationmaster's wife, provide the dramatic focus of the film. Like a low-rent Madame Bovary, Hanni has married the weak-willed yet devoted stationmaster of Werberg—the small German town where the movie takes place. At first, she enjoys his obsessively fawning love. But she soon tires of her quiet, orderly life. When she dons her husband's red stationmaster cap and playfully cranks a victrola, one realizes that life as the placid wife of a civil servant will never satisfy her. Her attention soon strays to the virile butcher Merkel (Bernard Heifrich). As she leaves for a clandestine meeting with Merkel she tells her husband, in sardonic Fassbinder fashion, "I'm going to buy some meat."

The good stationmaster only wants to keep up appearances. "Stop shouting," he tells his wife during a domestic argument, "what if the neighbors hear." As a civil servant—a representative of the state—he must maintain his reputation. He chooses to ignore obvious signs of his wife's infidelity, while the townspeople laugh loudly behind his back. The townspeople gossip and leer at the cuckold Bolweiser through shop windows, like patrons at a peepshow. Hanni and Merkel finally decide to sue them for slander. Bolweiser is their principal witness. His dogged attempts to preserve public appearances in the face of private passion prove his undoing.

Although set in the early 1930s, the film has a silent-comedy air about it, without the slapstick humor. Kurt Raab brings a Buster-Keaton-like haplessness to his role as Bolweiser. His shoulders slump dolefully as he continually apologizes to his suffering nursemaid-wife. Merkel, the dark handsome butcher, resembles the villains from the old *Perils of Pauline* serials.

But at the center of the film is Trissenaar's stunning performance. Her vibrant sexuality evokes Dietrich's *Blue Angel* and Louise Brookes's Lulu. However, her passions are not just sexual. Her husband's desire for a "cozy" home life leaves her furiously bored. As she watches him contentedly eat his breakfast, she nearly brains him with a skillet.

The illicit affairs excite her, but wreck her with guilt. After one liaison she spits at her reflection in a bathroom mirror, hissing "ugly, ugly." She cannot control her desires, yet she is lifeless without them.

Fassbinder films always feature complex, intriguing heroines, but never before has he presented one with such fiery passions. She transforms the film from an angst-ridden German diatribe to a voluptuous entertainment. Without her, the film would be just another technically excellent, darkly satirical, and highly stylized Fassbinder film.

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All ***City on a Hill*** staff members are rabidly urged to help decide the fate of this august rag. Friday 20th, 2pm at the Stonehouse.
Be there, or be rhomboidal...

Mr. Goatlips

After reading Steven Barnes' splendid preview of Eddie Macon's Run *in* The Movie Magazine, *I am heartbroken that you failed to mention the fact that the film was based on the best-selling novel written by my husband, James McLendon, who died of cancer last March 12, at the age of 40...I particularly liked your assessment of the chase scene in the downtown streets of Laredo. I was with Jim when he did the research for the book and we certainly got some stares when he was able to convince the police officer that it was absolutely necessary for him to take us down a one-way street at high speed so he could write it exactly as it was. He was a perfectionist in everything he did. When he was researching* Deathwork, *he had himself strapped in the electric chair for two hours in order to get the feel, the smell, the total picture.*

—Letter to the editor of *The Movie Magazine*
from Ann R. McLendon,
Blowing Rock, North Carolina

ERIC SHAW

Ever been in a situation where you ask someone to call you up sometime—and they do? If so, you'll understand why I was walking down Barson Street one overcast morning toward the Diamondback Condominiums to visit Marco, an old acquaintance who was a fellow dorm rat a few years ago. He'd asked me to come over and have coffee with him while he told me about a new job he'd picked up in San Jose somewhere.

This new job must be lucrative as all get out, I thought, surveying the half-timbered facade of the Diamondback complex. Gleaming Porsches and BMWs sat parked outside, their leather upholstery awaiting the posteriors of their wealthy owners. Next to the lot was a huge sign entreating the passerby with a few hundred thousand in his pockets to come and live like a Roman god within commuting distance of the Santa Clara valley.

Inside, I could see that Marco's tastes had changed. Gone were the Grateful Dead posters and the five foot bong covered with acetate streaks and tar. In its place was a stereo which looked like surplus equipment from Strategic Air Command headquarters, tennis rackets, and Picasso prints. Clearly, Marco had made something of himself.

"So, what are you up to these days?" I asked him.

"I work as a consultant for a literary agent," he answered, rummaging through a desk. "Here," he said, handing me a leatherette-covered portfolio, "It's all inside."

"The Procrustes Agency?"

"Yes," he explained, "Like the legendary bandit of the time of Ulysses, we try to stretch out talent that you never knew existed by adding to the writer's store of experience."

"Sounds pretty vague to me..."

"It does to the lay person. Let me be more specific. There was a writer in North Carolina named McDonut who was working on a novel about prison executions. Since he'd come into money from the filming of his book *Rod Strong is Coming*, he decided he'd use it to buy his way into the death chamber at Dismal Swamp penitentiary so he'd know what goes through an executed criminal's minds. He wanted the feel, the smell, the total picture. We acted as an intermediary for him so that the authorities wouldn't dismiss him as a ghoul."

"Helping out the arts and making a bundle besides," I said, admiring the surroundings. "Not many people can say the same. But surely the agency performs other functions than gratifying the whims of some gallows bird in the Carolinas."

Marco dimpled appreciatively. "Correct. Here's a list of some of the services, complete with prices."

"Demonic possession," I read aloud. " 'With today's booming market in horror and gothic novels, no professional writer can afford to be without first hand experience with the occult. The bizarre, the terrifying, the eldritch and the mysterious—Procrustes provides you the writer with links to the spirit world which would otherwise take a lifetime of study in the Black Arts.' Now Marco, I'm not superstitious, but isn't this stuff a little risky? There are some doors man was not meant to enter..."

Marco looked uncomfortable. "Well, this is strictly off the record, but they aren't really demons. Actually, they're a group of street urchins that we hire to deflate your car tires, break your windows, rattle your kitchen utensils late at night and generally make your life a hell on earth. There's quite a lot of call for it."

"Life threatening diseases," I read on. " 'There is a great demand for novels, first person articles, and essays on the subject of terminal, life threatening and inconvenient diseases. Virus and bacterial shipments guaranteed from Germs 'R' Us of Piscataway, New Jersey.' " Below the spiel was a list of prices ranging from herpes ($500) to cancer ($2000).

"Ah...Marco, I don't mean to cavil, but I wouldn't have thought that many people would pay money to become infected with herpes."

"That's where you'd be wrong. Disease is one of our best-selling items. The writer's craft is a difficult one, as I'm sure you know," he smiled patronizingly at me, "and inspiration, however much it costs, is worth a little discomfort. After all, illness is, as Susan Sontag noted, one of the greatest metaphors there is."

I read on. "Sodomy?!"

"Yes! Another hot item. 'Experience fully the domination of another human being through ultimate act of submission.' We use our interns for this service. I probably shouldn't tell you this, but one of the most famous writers in America came to us for our help on a novel he'd been working on."

I hazarded a guess. "It wasn't a novel about ancient Egyptians and reincarnation, was it?"

"Yes," he said. "Why? Have you read it?"

"I was going to wait until the movie came out," I said. "Well...just think. When I knew you at Harding House back in those dormitory days, I thought you were a loser. Yet now I see that you have created the ultimate interface between art and commerce. My hat's off to you."

"Thank you," he said, gratified. "Can I put you down for an order?"

"Not today, no. But maybe sometime in the future, say, a million years or so. Anyway, it's been lovely. I'll never forget this morning, no matter how hard I try."

I left Marco in his condo to devise newer and better ways to damage writers. On the way out, I noticed that someone or something had written "Eat Me" in lipstick on the windshield of a Mercedes. Perhaps, even now, some talented scribe in the Diamondback was toiling away over his true story of demonic possession. Jimmying open the car's window, I entered and removed the Blaupunkt. Any time I can assist the muse, I am ready, willing and able. ✓

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